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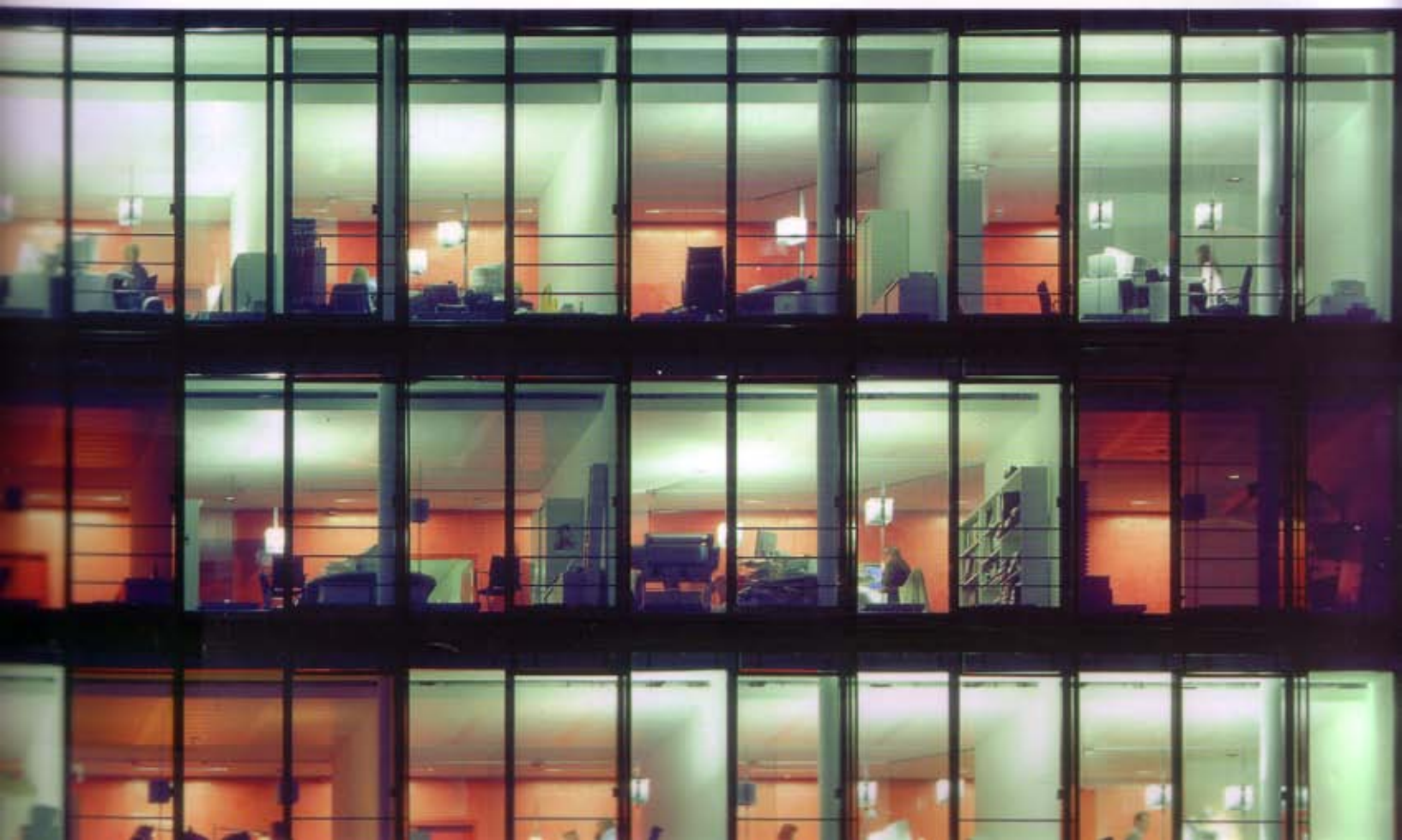
NEW GENERATION IN DESIGN

Featuring the Works of German Architects and Interior Designers

Cornelia Dörries Andrea Platena



Offices and Studios

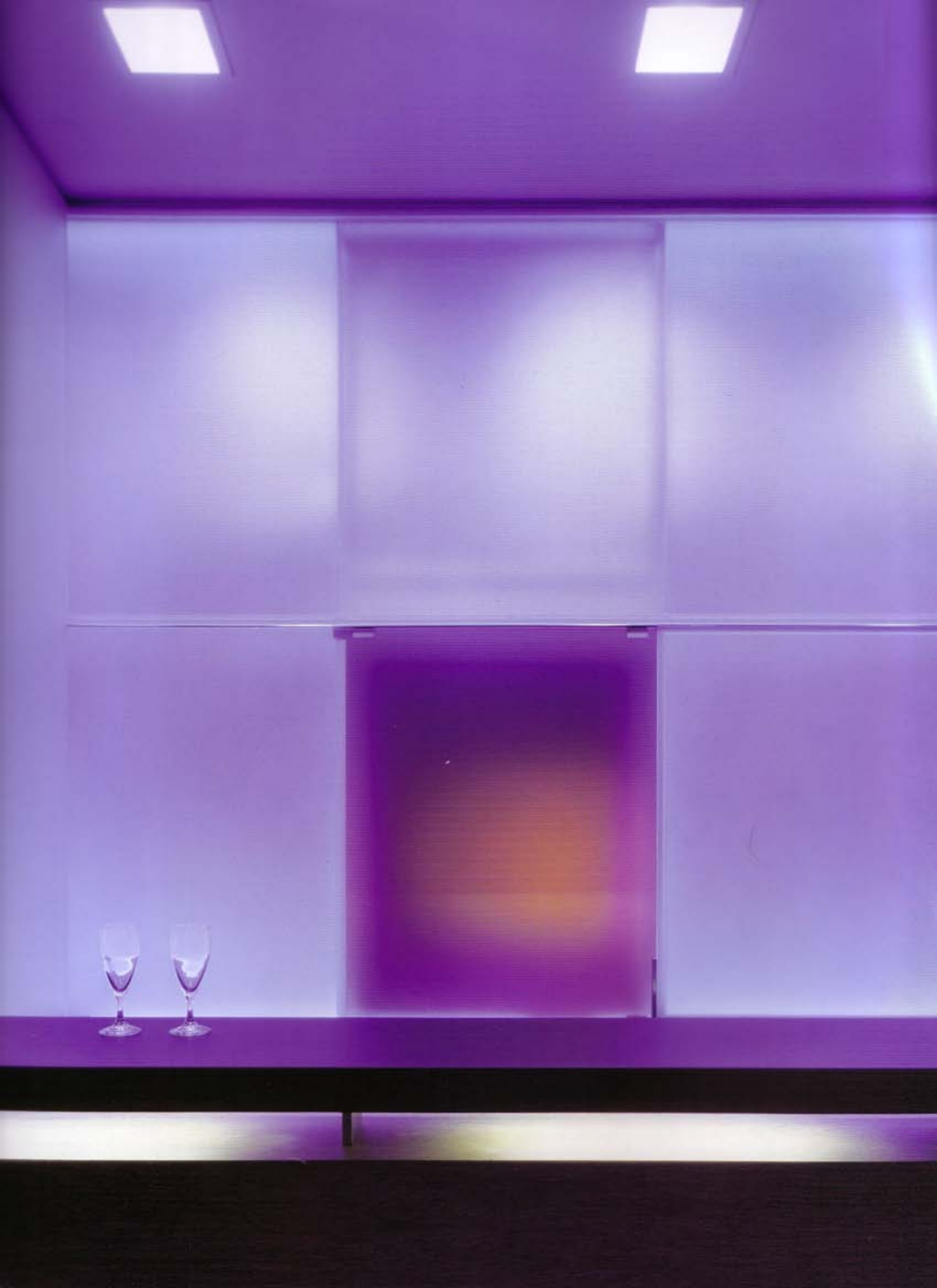
Law Firm in Düsseldorf

How to transform an unspectacular office building into a good address? How to make functional architecture elegant but not pretentious? In the banking district of Düsseldorf's Karlstadt, a law firm moved into the upper six floors of a nine-storey building known as Benrather Karree. A businesslike and coolly elegant atmosphere characterizes the lawyers' premises. The conference floor uses few, select materials to convey an impression of clarity, spaciousness and aesthetic consistency that is due above all to the play of light on pale, smooth surfaces. Backlit, floating back and side walls create a harmonious atmosphere. Light is also a constant in the adjoining, very narrow corridors leading to the meeting rooms and offices. Each of the three large meeting rooms has a leather-clad acoustic wall that integrates the entire media technology. While the firm's public face – offices, meeting rooms, library – is characterized by muted, pale shades, the kitchenettes' anthracite walls set off bright orange work surfaces in a vigorous, lively contrast. The bar on the large terrace on the top floor offers an informal setting for internal meetings and after-work festivities.

photographer:
Tomas Riehle/artur

Cool reception.
Opposite: The foyer of the conference floor epitomizes the aesthetics of the whole design.

Form and function.
Above: Storage space
Below: Detail

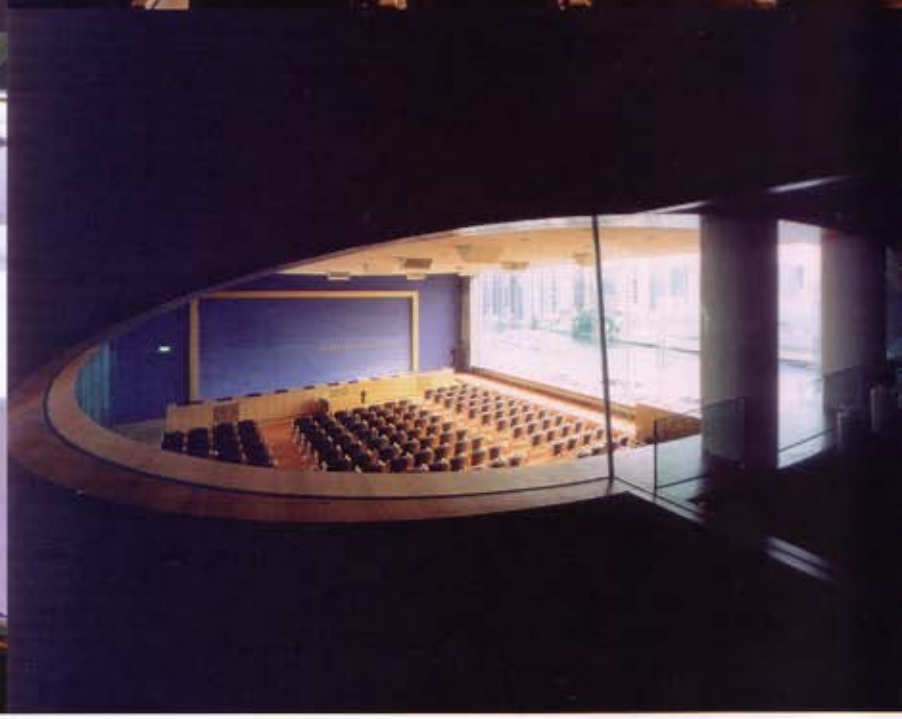


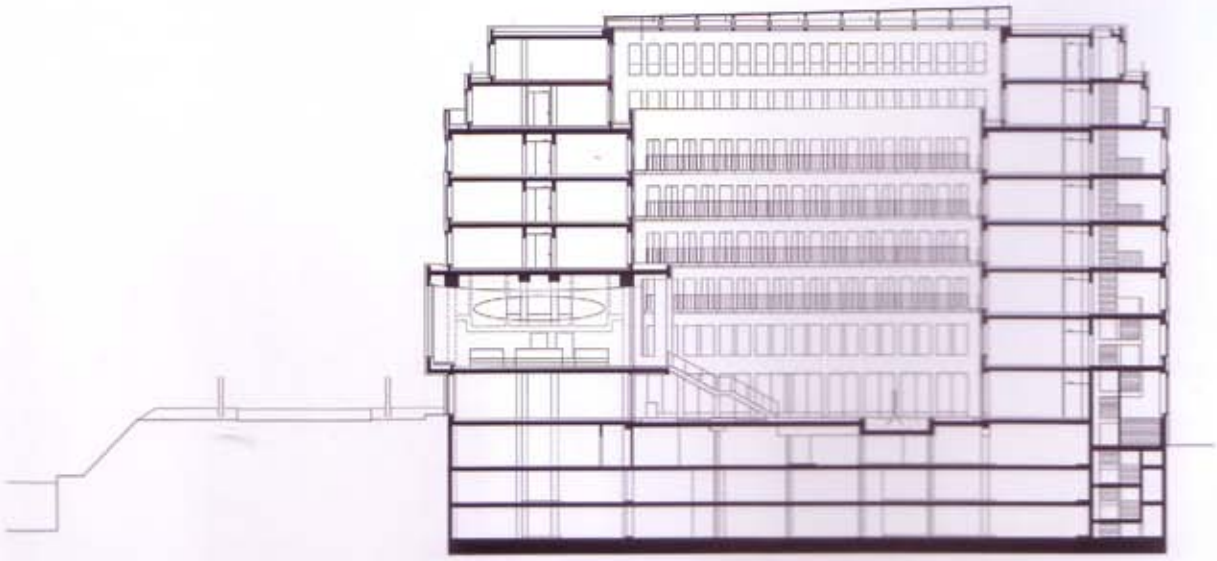
It does exist, the typical interior of the new Berlin Republic. Since the German government moved to Berlin, this is where politicians pose to make their statements – in the Federal Press Conference Centre. The distinguishing feature of this new building in Berlin's government district is its glass-roofed hall. It is the building's vibrant hub, and there is something tongue-in-cheek about the design's close adherence to the dramaturgy of a modern, media-centred democracy. A talkshow-style flight of open stairs four metres wide ascends from the hall to the press room and gives the protagonists a symbolically charged entrance. The stairway's ambiguous aura derives from the pool of water underneath. Though not deep enough for anyone to come to grief, the pool does invite witty comments. Leaf-shaped, illuminated glass sculptures and mossy islands float on the smooth surface. Mind the gap: only those sure on their feet will want to cross the three stepping stones to the pontoon-like bar anchored under the cantilevered supporting frame of the press room. The rest is calmness. White, evenly structured walls, light-grey stone flooring and five olive trees create a tranquil, cheerful atmosphere. After dark, a light frieze provides elegantly muted illumination. Subtle irregularities in the flooring trace the line of the Berlin Wall, which once divided this site. Watch your step.

photographer:
Stefan Müller

Federal Press Conference Centre in Berlin

White facades perforated by rows of windows enclose the central hall. Trees and stone paving create a welcoming atmosphere.





ove left: The restaurant in
e Federal Press Conference
ntre

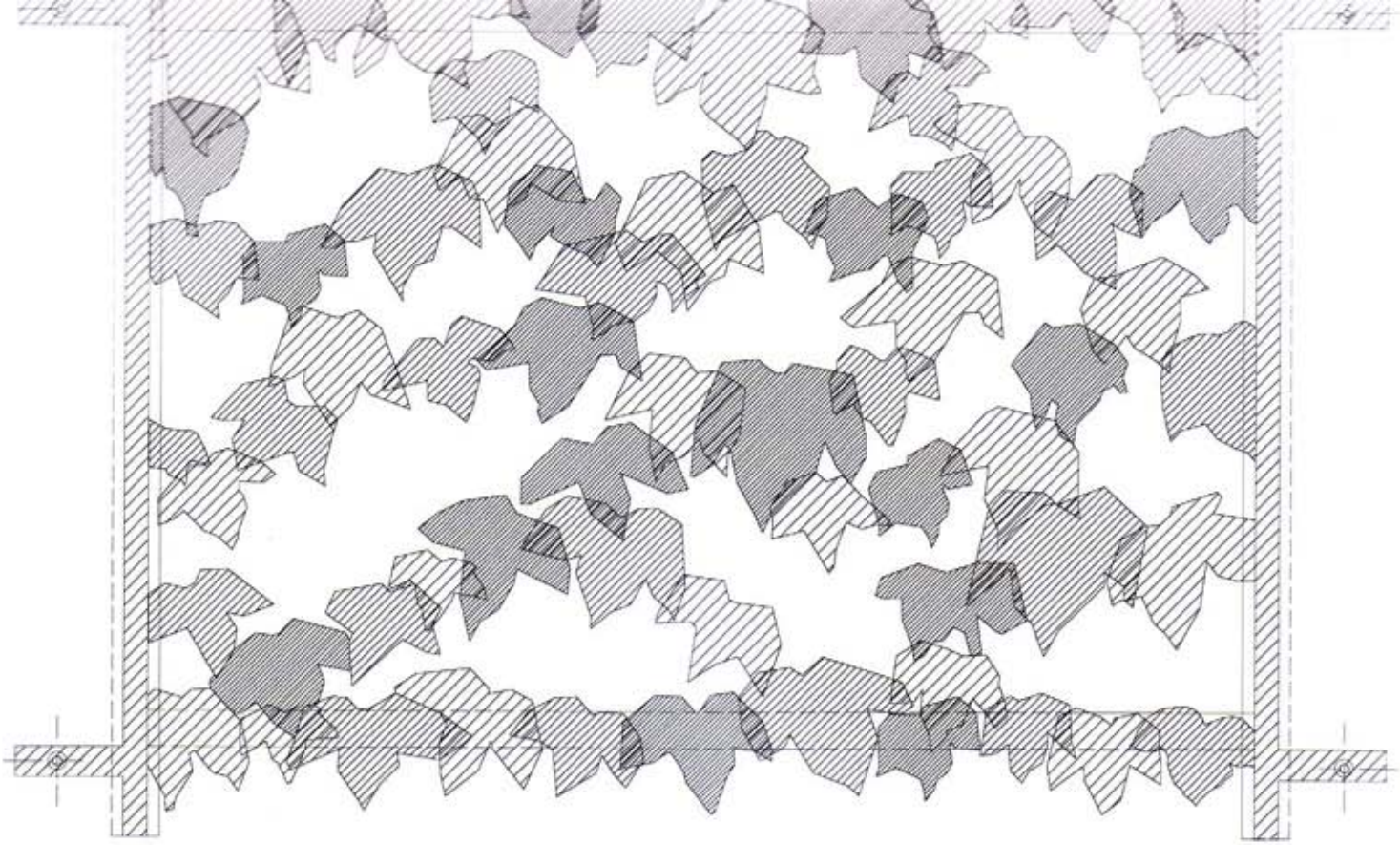
ove right: The press room

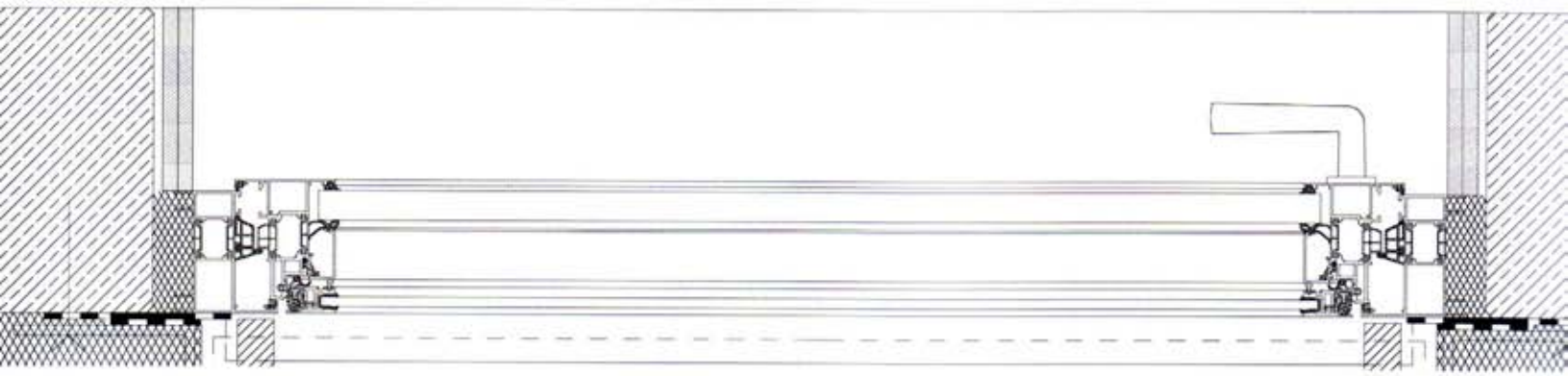
Part of the Beisheim-Center on Potsdamer Platz, this ten-floor office building with its severely geometric facade of light-green gneiss and cantilevering eaves stands out among its neighbours. A conspicuous design element in the facade are the arabesque balustrades of cast aluminium. Looking out, one sees the city as if through a paper cut-out of stylized ivy leaves whose playful pattern of light and shade also enlivens the office interiors. The architects sought to create an impression of sunlight filtering through trees, and the resulting atmosphere is less one of metropolitan bustle than of leafy, suburban quiet. The facade is clad in rough flamed stone, which on parts of the building's base has been polished smooth. Large shop windows open up the ground floor facade with the main entrance in the middle. In the foyer, near-black granite flooring contrasts with light marble cladding on the walls. A band of light at ceiling height gives the entrance situation an elegant touch. The lush ivy décor on the leaves of the door once again transforms the daylight filtering through, playing with the sober and businesslike attitude of an office building to evoke summer days out in the woods.

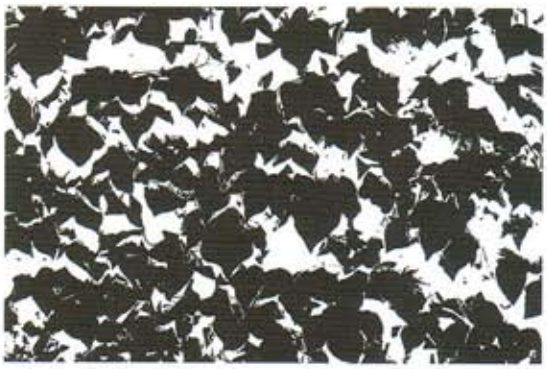
photographer:
Tobias Wille

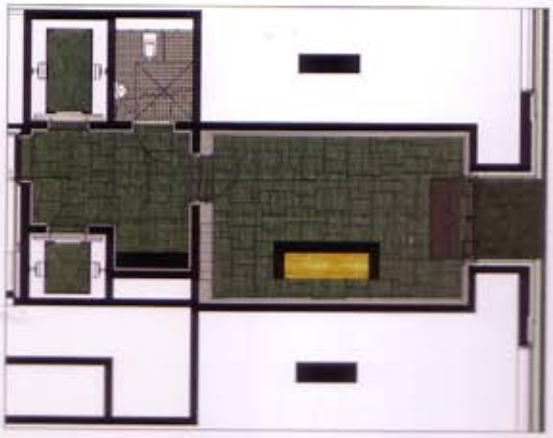
Office Building in Berlin

Ornamented sobriety.
Ivy arabesques are a charming
detail both inside and out.









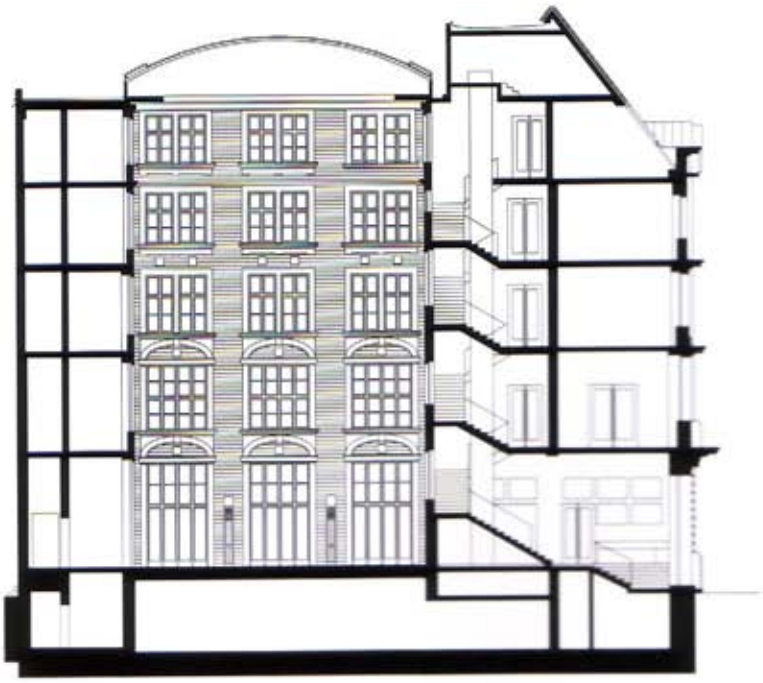
oral motifs on the doors
alustrades were modelled
nature, from a thick
of ivy.

The German broadsheet Frankfurter Allgemeine Zeitung, F.A.Z. for short, is an institution of distinctive style – such that those who work there end up greeting their fellow journalists with a polite "Good morning." A casual "Hi" simply seems out of place, according to one Berlin-based editor at the paper. However, this formal reserve may also have to do with the building that accommodates the newspaper's Berlin base. The former banking house near Friedrichstrasse train station was built in the boom years at the end of the nineteenth century and survived World War II virtually intact. Its historical substance was carefully preserved in the conversion to a prestigious editorial office. The interior courtyard of the four-wing building was transformed into an atrium that plays on its paradoxical attributes of 'inside' and 'outside.' The brick facades rendered with creamy plaster and the new 'media columns' in the atrium are unmistakeable features of an outside area, while the glass roof and Afzelia parquet suggest an interior. The atrium gives access to places to meet and talk, such as the library, cafeteria and lobby. The interior design reflects the elegant historical substance and creates a clear, focused atmosphere that even absorbs the frenzied activity for which newspaper offices are notorious. The sense of calm is enhanced by the benches along the corridors. Like all other furniture they are made from the warm-hued wood of the black cherry.

photographer: Stefan Müller

Editorial Offices in Berlin

Pure style.
Opposite: The shelves, fittings and furniture underline the design's classical emphasis.



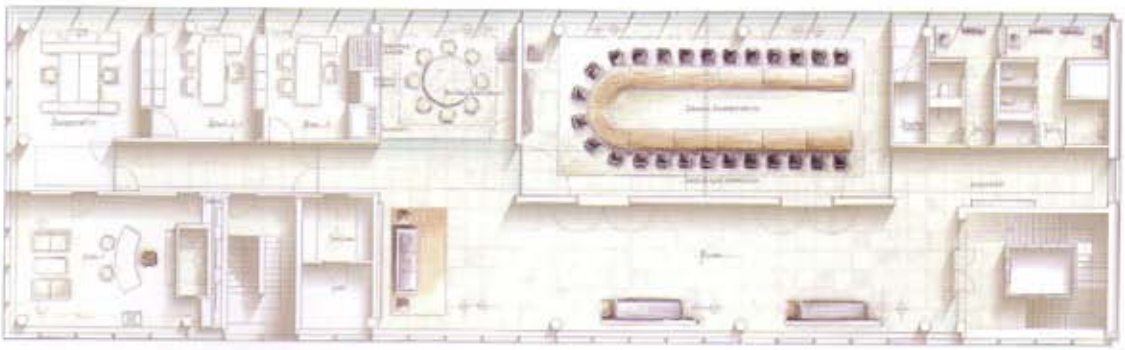
...ntile transformation
...e roof turns the courtyard
...o part of the interior
...ow right: Holiday
...ow right: Section

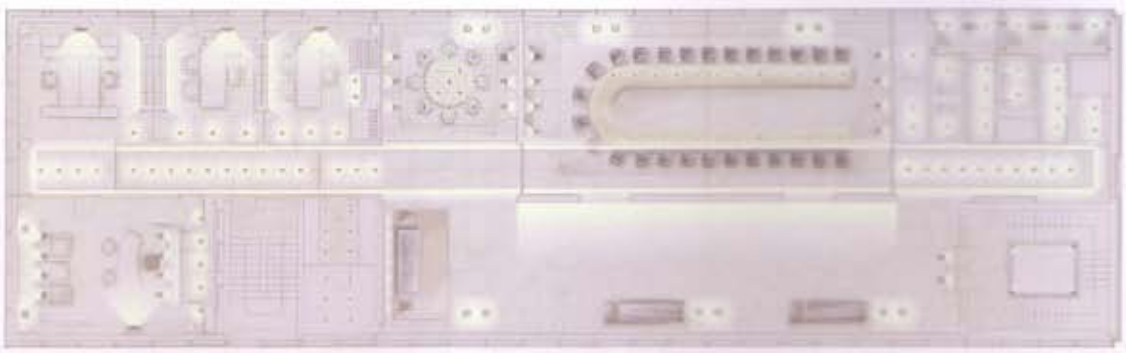
The room-high glass fronts of the top floor of the new building give the company's board of directors far more than a nice view. They also provide what is the raw material for, and essential element of, interior design: light. The abundance of light here is due to a deliberate layout of unbroken lines of sight and spacious rooms as well as a careful choice of materials and colours. The flawless lustre of the polished stone floor is only interrupted by occasional woollen carpets worked into the flooring or laid on top if it. Their different colour and texture also structures the creamy, even flooring – and thus the entire interior. The walls are clad in unassuming, pleasing materials such as pearwood and velvety, rough Alcantara. Their different shades of brown give the bright rooms a warm, natural glow. The furniture combines specially-designed elements with individual standard pieces by various manufacturers, and is a tribute to classic modernism. Carefully thought-out illumination incorporates spotlights, indirect lighting or ceiling lights as the situation and function require. Large-format modern paintings and sculptures go beyond the merely decorative to unfold striking spatial effects. This interior stages a harmonious interplay of transparency, materiality and, above all, light, providing what Johann Wolfgang von Goethe requested on his deathbed: "More light!" There you have it.

photographer:
Tomas Riehle/artur

Board of Directors' Offices in Hagen

Unpretentious elegance and lots of light.
Left: Meeting room
Above: Hallway in front of the main conference room





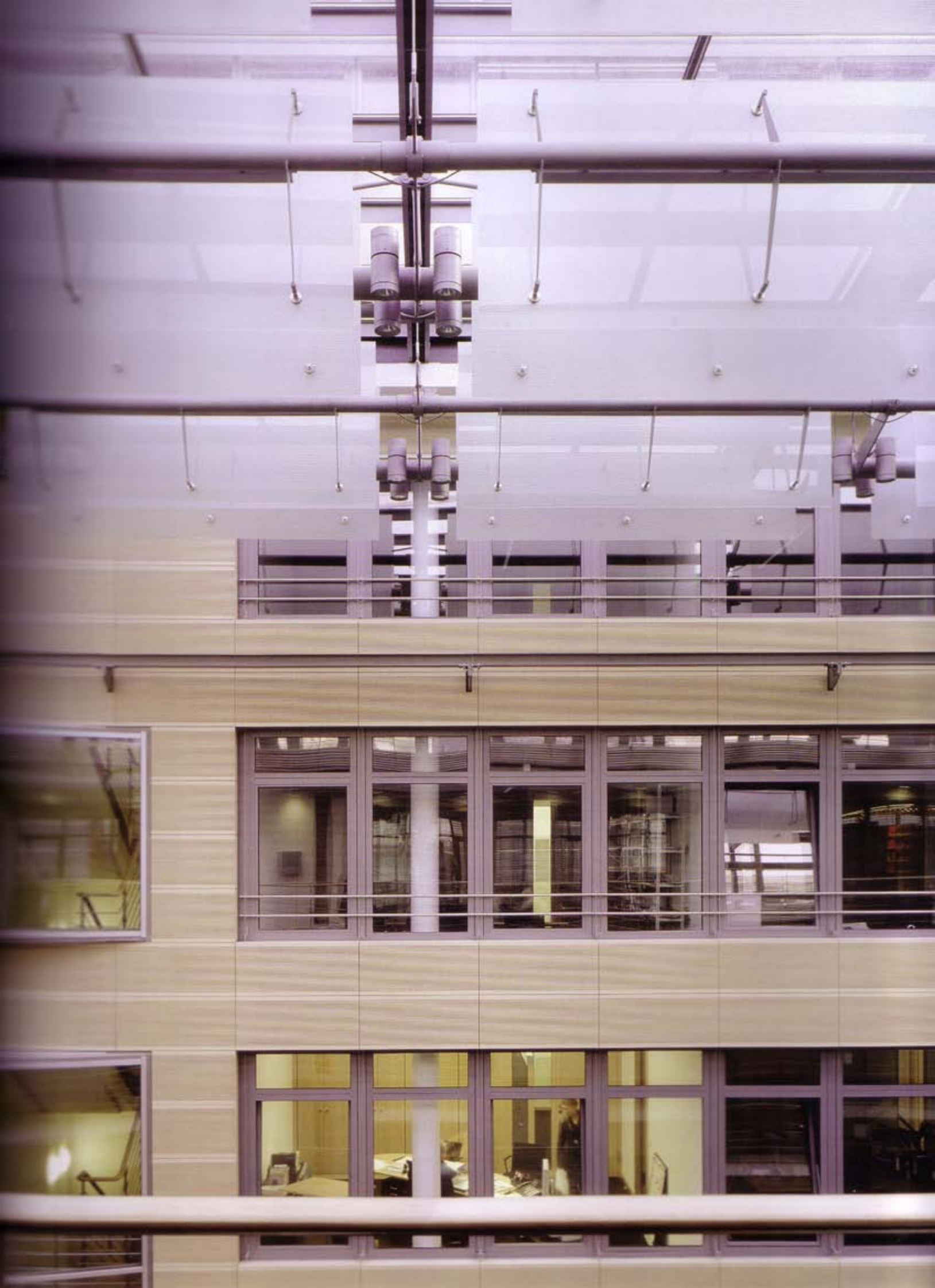
ect illumination: light
ngs and bands trace the
of the walls, ceilings and
des.

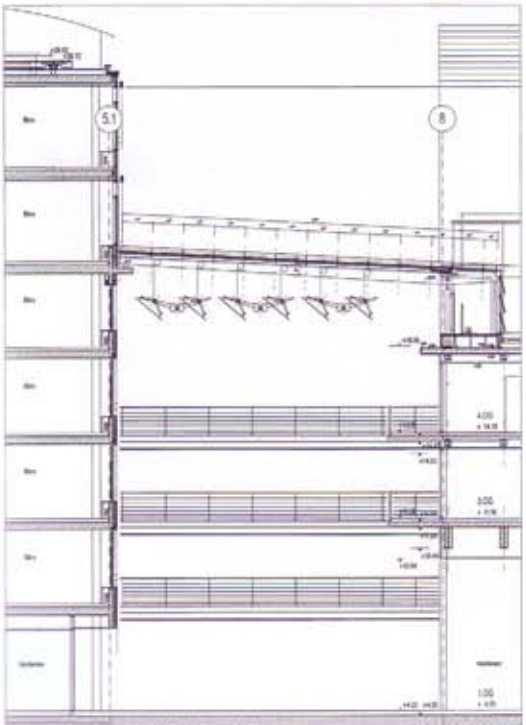
Central Lobby of an Office Building, Berlin

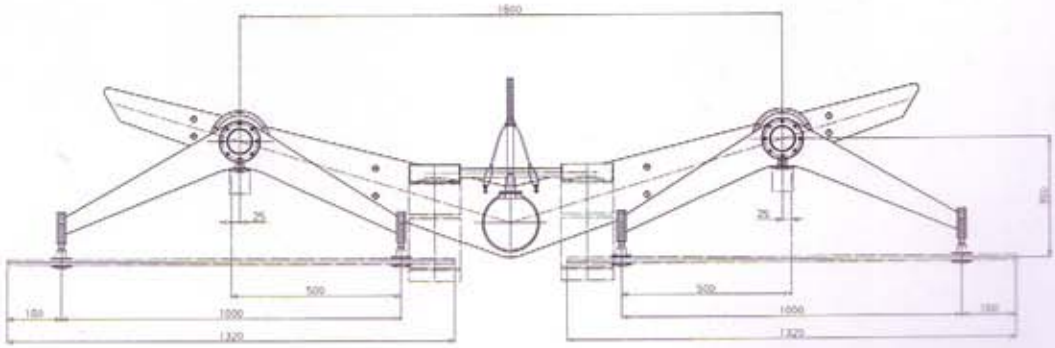
The dbb forum in Berlin integrates distinctive historical structures and two new buildings in an ensemble of contrasts. The outside reflects the colourful urban fabric characteristic of Friedrichstrasse, while the inside reveals a unified whole. The central lobby on the first floor forms the heart of the multi-faceted complex; this is where paths cross, where staff and visitors meet, where links and transitions between levels and spaces become visible. Light colours give the spacious lobby a bright atmosphere. Large grey slabs of shell limestone were used for the floor; the acoustic panels are clad in sugar maple. The doors and elements of the sliding wall catch the eye with their bright red paint, a colour that recurs throughout the building. If you want to discover the lobby's most distinctive feature, however, you will have to turn your gaze upward. A glass awning consisting of three main elements with thirty-six glass panels each, arranged in pairs, hangs underneath the glass roof. The different elements can be operated so as to create impressive space/light experiences, tilting and turning smoothly, or descending almost to ground level. By lowering the awning to the level of the conference room and opening the separating folding wall, it is possible to combine the two spaces into one vast function room.

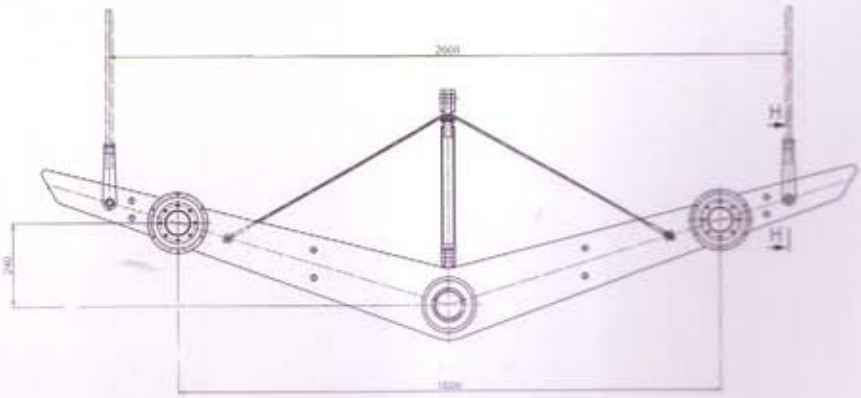
photographer:
Tomas Riehle/artur

Opposite: The adjustable glass awning in the central lobby hovers in front of the interior facades.









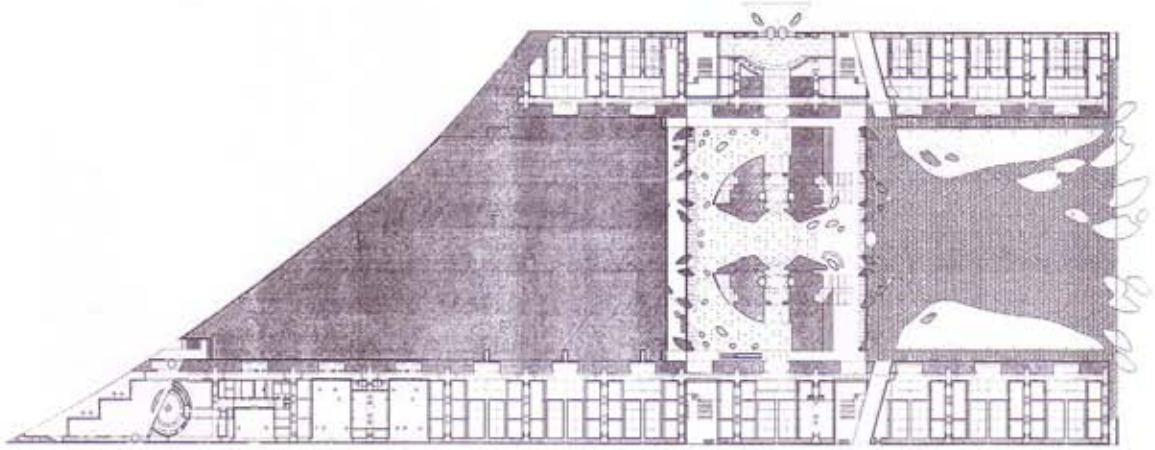
ing-edge technology
ess impressive light/space
rences.

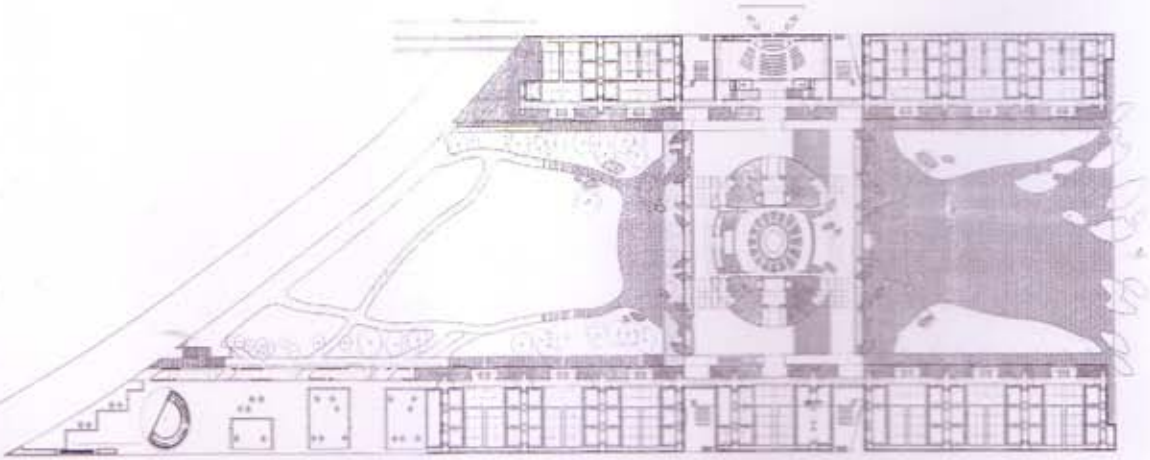
The German Chancellor's Office in the new capital, Berlin, marks a decisive break with the traditions of official architecture that evolved in the much smaller town of Bonn, the former seat of the elected head of government. The new address is both a workplace for government officials and an impressive backdrop on the stage of world politics. The imposing exterior makes it clear that this is the home and workplace of a statesman and not just the country's top administrator. Though flanked by sober office wings to the north and south, this is power architecture (and interior design). On entering you feel transported to a Brobdingnagian world where bright stone and light define an interior space reminiscent of film architecture. The curving ceilings reinforce that effect. The two floors of the lobby give access to the press room and a large conference room. The 'great wave' on top of the lobbies houses the archives, crisis management group and control centre. The floors above the office and lobby wing accommodate function rooms and the chancellor's offices. The choice of colours and materials was strictly limited to light green serpentine for the floor, beechwood, and walls rendered with white plaster. The east-west orientation of the cubic building also gives the interior a distinctive dynamism that is best expressed in the 'sky lobby' with its gently shaped walls and supports and the undulating ceiling. The room appears as boundless as the sea and the sky.

photographers:
Werner Huthmacher,
Stefan Müller

German Chancellor's Office in Berlin

The roof membrane of the main entrance (left) anticipates a spectacular, flowing interior whose high point is, literally, the bright and airy sky lobby (above).





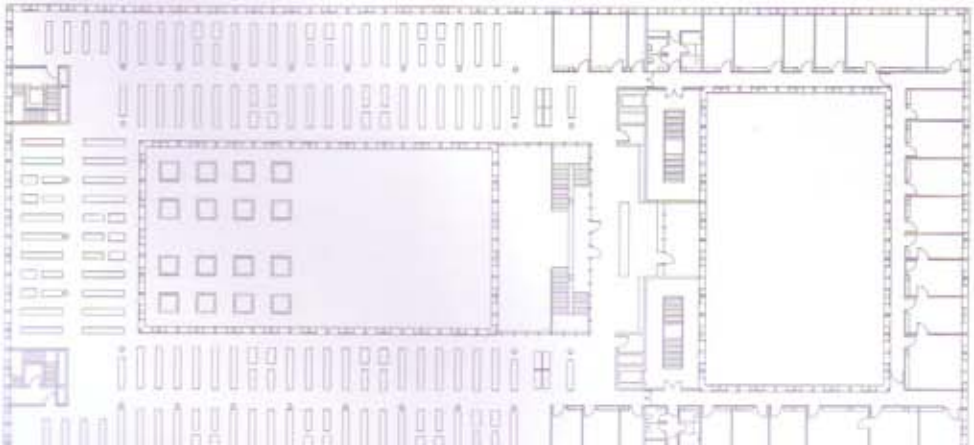
wall panels and tables in
international conference
(left above) are made of
wood, as are all fittings in
offices arranged in comb-
sequence around spacious
atriums (right above).

At the time of its construction, the four-storey building in Erfurt's old town was the subject of fierce debate. The courthouse's determined modernism challenged traditional views of legal institutions and their manifestation in architecture. A closer look shows that the severe design represents the consistent realization of an idea. Rectangles of varying dimensions emerge as a basic shape that determines both the exterior and the interior. Such reciprocity, combined with the predictability of the basic structure, are well suited to a court. The interior space is as sober, clear and straightforward as the facade. Similarly, a frugal choice of materials and restrained colours emphasizes values of stability, continuity and impartiality. Visible concrete was used for walls and supports as well as for the ceilings, some of which are coffered. Extensive wall panelling and fixtures are made of oak; slabs of Bavarian granite cover the floor. Reflecting the independence of the law in the democratic state, representative elements in the courthouse's exterior are kept to a minimum. The design process also involved the creation of works of art that now sound a more relaxed note in the intense working atmosphere. The first floor houses Germany's largest collection of books on labour law.

photographer:
Klaus Kinold

German Labour Court in Erfurt

A distinctive feature of this interior is the flight of solid oak stairs, which ascends to Germany's largest labour law library.



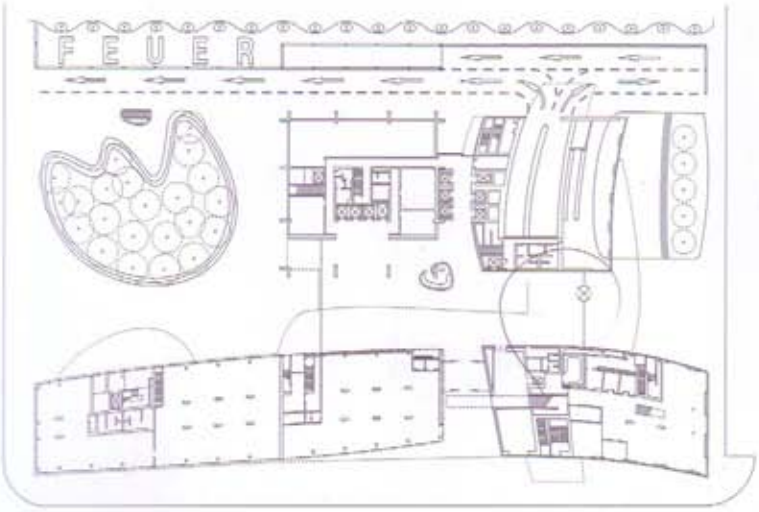
everything in the interior design, even the choice of art, reflects the clear and sober architectural idiom of the house.

Who could resist the temptation to compare the architectural excellence of a new building with its inner qualities, to see whether the interior lives up to the promise of the facade? Unlike many other projects, the somewhat eccentric headquarters of this Berlin-based building society actively invite such an encompassing approach. Consisting of a 1950s tower, a new low-rise building, and an elegantly curving high-rise disc, the recently restructured ensemble boasts a highly acclaimed design that has been carried over into its interior. The lobby serves all three buildings and forms an extension of the public space: the floor up to the reception desk is paved with Silesian granite, the material traditionally used on Berlin's streets. No attempt was made to conceal its low ceiling height of not even three metres. Instead, on the way through the low building to the two high-rises, a generous skylight opens up the view to these soaring structures. In the muted atmosphere of the lobby, the brightly lit and colourful reception desk stands out like an art installation. The interior design of the new high-rise – staircases, halls, rows of offices, even the oval light fields in the conference area – reinforces the dynamism of the entire structure and resolutely rejects any elements that could obscure the clear relationship between interior and exterior.

photographers: Bitter + Bredt, Annette Kisling

Administrative Building in Berlin

Stretching between existing and new buildings, the ground-level lobby plays on the theme of transition from outside to inside.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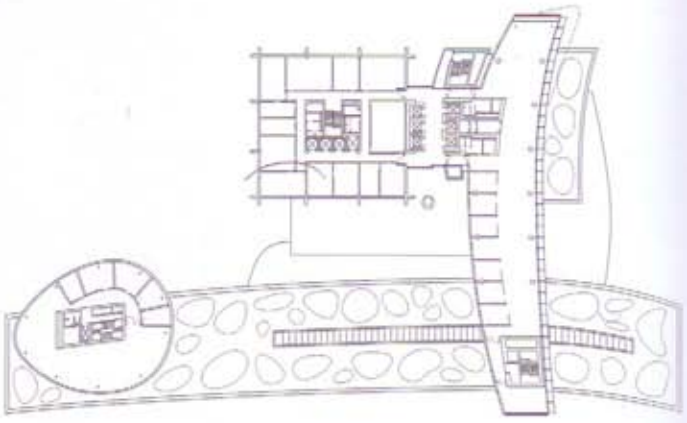
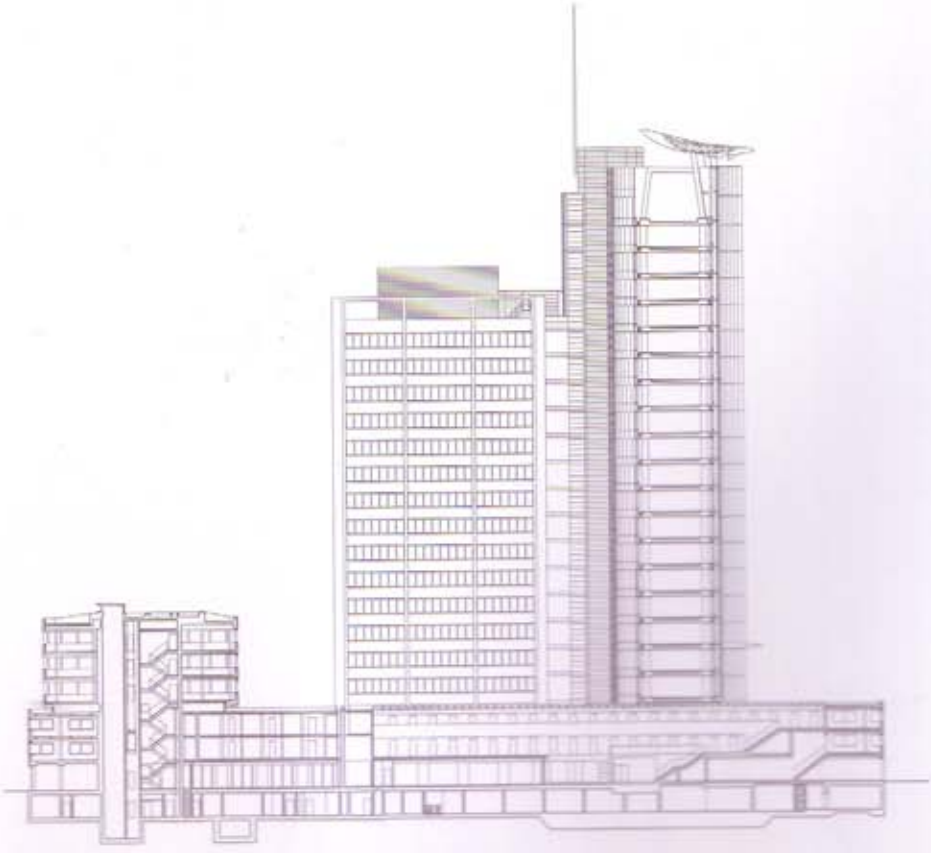




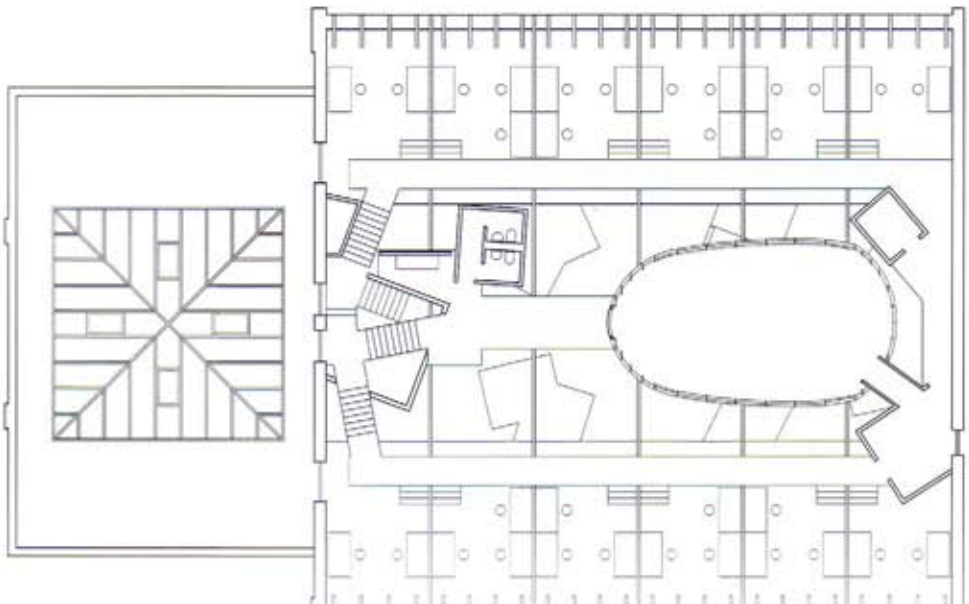
...ence within the new
...e breathes the same
... that the complex
...s in its urban context.

A multimedia agency had Hamburg's 'Reinigerhalle Nord', part of a gas works built in 1905, converted into a modern office building. Modernization left the outside of the historical listed building virtually untouched – so far, so unexciting – but the client put great store by getting a distinctive design for the generous working space for one hundred staff that was to take shape within the old walls. Two additional levels were put in to give the vast volume a workable structure. The offices are strung together along the facades, with large glass elements opening them to the interior. It is inside the old hall that we find what is so extraordinary about the design, its inner life. The spirit of the place takes material shape in a gleaming, aluminium-clad cocoon that seems to hover in the vast space. The biomorphous body serves as a conference and function room and is accessed by a delicate walkway. It is hard not to think of science fiction where geometric surfaces, a jumble of plasterboard cubes and the historical steel-framed masonry of the hall resemble an architect's animated model. At dusk, dramatic artificial light of different colours bathes the room in a futuristic atmosphere. Polychrome flashes illumine the cocoon's metal skin – and when the employees have left, the trapezoids start to dance.

photographers:
Markus Kröger,
Markus Dorfmüller

Multimedia Agency in Hamburg

The conference room is housed in a gleaming body – a cosmic object – hovering underneath the hall's historical steel frame.



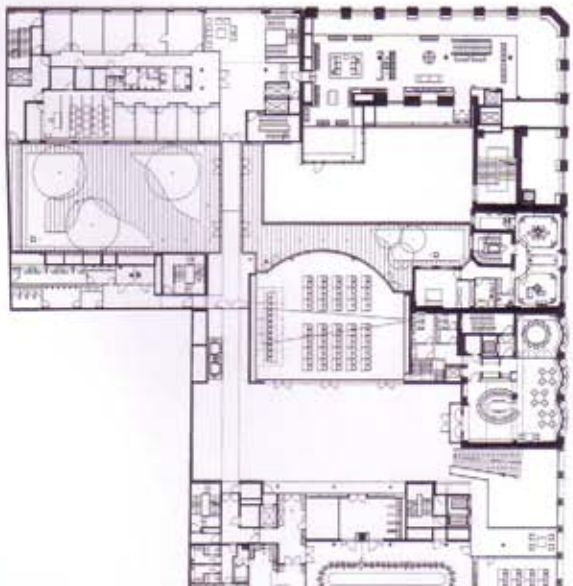
The geometric shapes could
part of an expressionist work
of art.
Opposite above: The confer

Only a folding wall separates the conference room of dbb forum from the lobby. While the glass awning makes the lobby a highly flexible venue whose atmosphere can be adapted for various events and festivities, the conference room with its unpretentious design is a place of steady concentration. A generous opening towards the interior courtyard, however, sets a pleasing counterpoint to this determined sobriety. The interior courtyard rises in steps across various levels and links the different architectures represented in dbb forum. Surrounded by greenery, its walkways, platforms and balconies form a quiet haven within the densely built-up block. The materials that characterize the lobby were also used in the conference room: the acoustic panels are again made of sugar maple. The floor, however, is covered with oak parquet. As is consistent with the focused and restrained colour scheme of the whole building, the bright red of the doors recurs in the loose seating. Fifteen cuboid lighting elements bathe the room in an even light from above. Part of one wall folds back to reveal the paraphernalia needed for seminars and conventions. The room also features a large foldaway conference table. Smaller units can be established by moving light wall elements. A slightly convex glass wall opens onto the interior courtyard and the terrace along this side of the conference room.

photographer:
Tomas Riehle/artur

Conference Room in Berlin

At one end the conference room can be merged with the office building's central lobby. A curving glass facade at the other end opens it up to the courtyard.



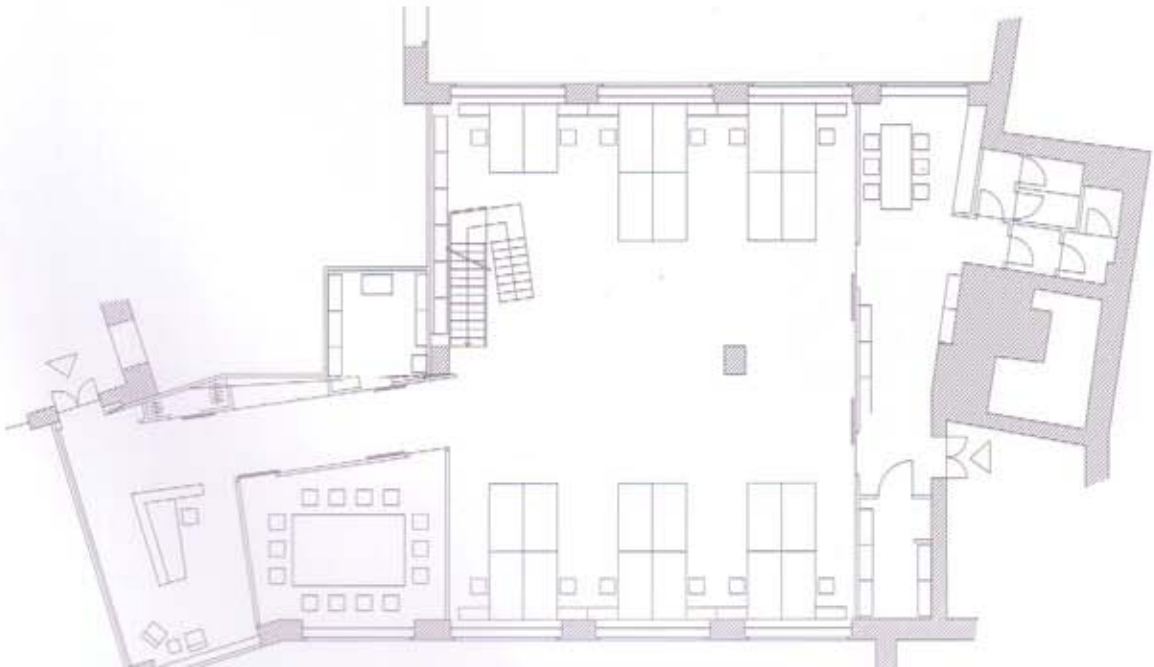
The bright red of the door elements recurs in the loose seating – a consistent continuation of the building's focused and restrained colour

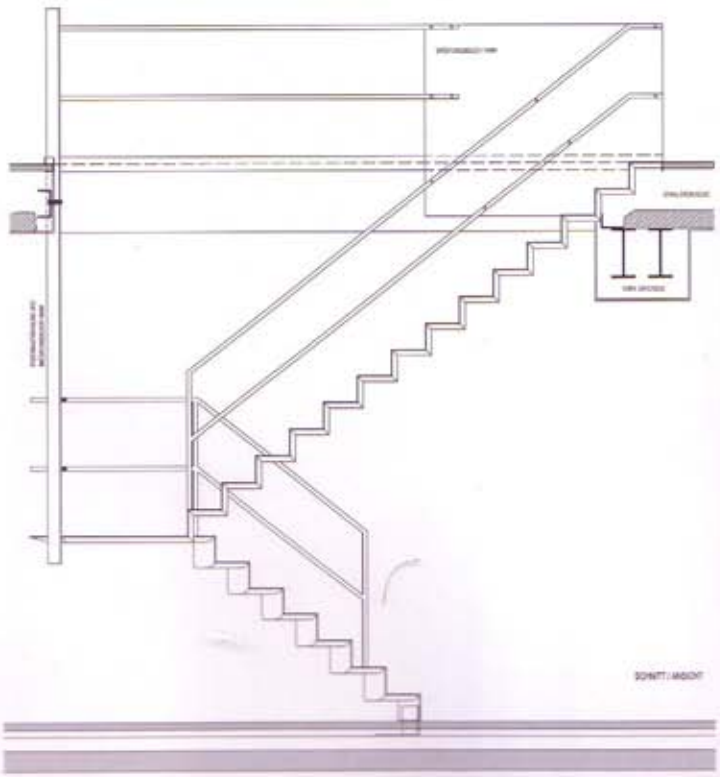
The Berlin branch of this firm of architects may be found in the Hackesche Höfe, a historical ensemble of shops, restaurants, offices and entertainment venues. The architects occupy two floors linked by newly installed steel stairs. A reception area gives access to the open-plan office. A solitary wall conceals the cloakroom and server room. The meeting room is located opposite the reception area, in a translucent cube whose walls consist of horizontal sheets of u-profiled glass. An illuminated ceiling provides this implanted space with bright white light, transforming the glass cube into a luminous body of its own. Its angular shape evokes the architects' projects and can therefore be seen as an advertisement for the company's trademark style, giving visiting clients a sense of déjà-vu. The materials used in the interior design reflect the architects' modern approach to their mission. Steel, aluminium, black-coated MDF and beechwood stand for clear and sober architecture.

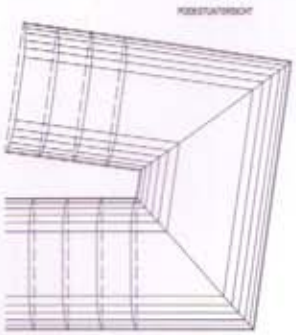
photographer:
Claus Graubner

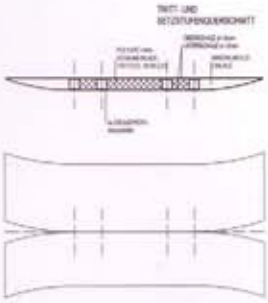
Architectural Studio in Berlin

Steel filigree.
The landing is suspended from the panel that gives the stairs their stability.









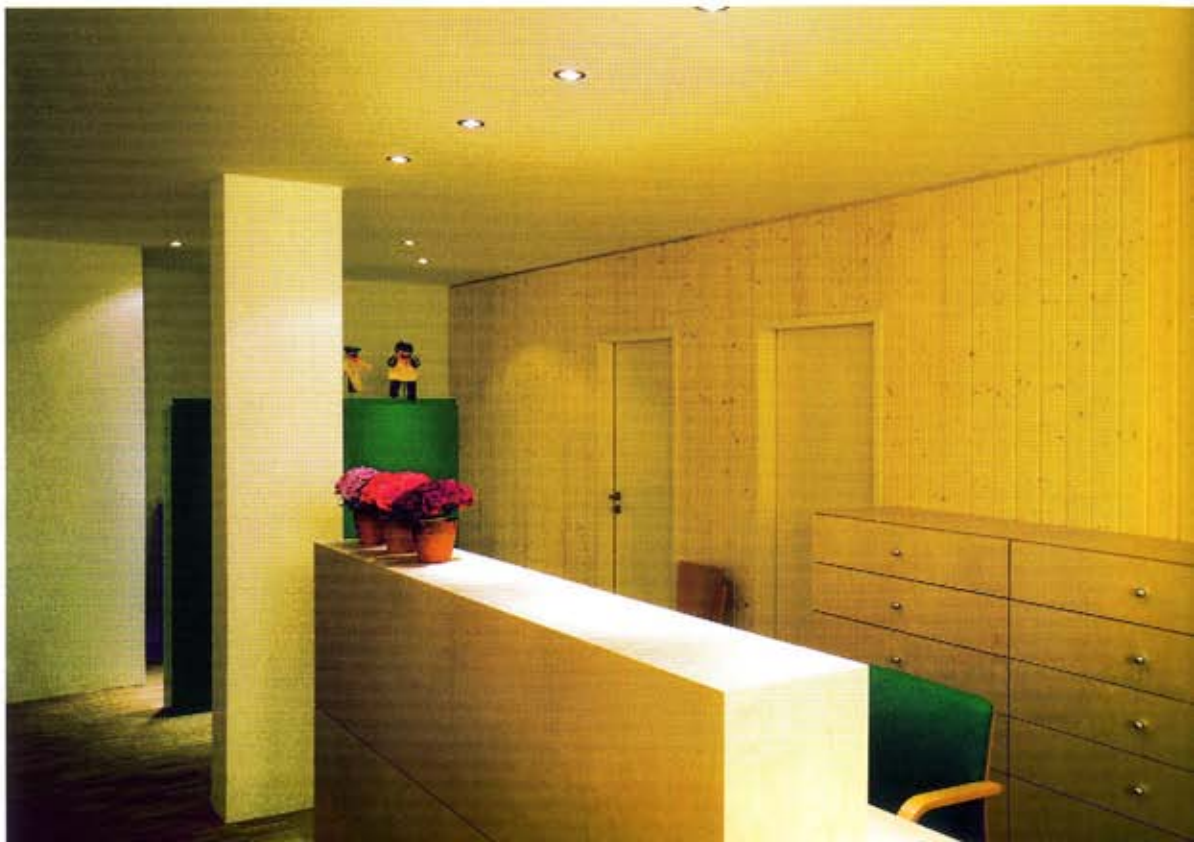
PLANUNG

the spacious studio, the
minous glass cube of the
ewing room stands out
e an art installation.

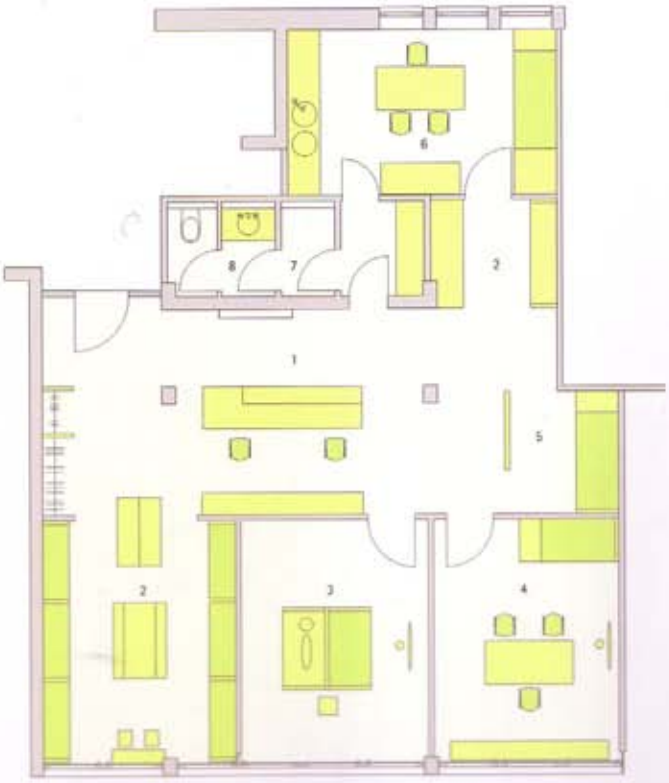
Few people have fond memories of childhood visits to the doctor. Loveless play areas, dog-eared magazines, and lonely chairs around little tables leave behind an uncomfortable feeling which can be recalled at every doctor's visit even in adult years. This design for a Düsseldorf paediatrician's practice – worked out in close consultation with the doctor herself – breaks with those traditions. Alongside conventional medicine, the doctor practises natural medicinal techniques, and that is reflected in the choice of colours and materials. Over-cute decor has been avoided, as have pseudo-cuddly furnishings. Instead, we find minimalized, functional forms. Natural, blonde wood tones are used in the fixtures and the parquet floor, creating a warm, friendly atmosphere in the generous reception area and in the adjoining, spacious waiting room. Nursing mothers can seek privacy here behind green-painted screens. The simple design of tables and benches of different heights invites small children to climb and crawl around in safety. It need hardly be added that all the materials used are non-toxic and safe. This comfortable atmosphere also fills the consultation rooms. They too are dominated by warm wooden tones and clear, simple forms. All the furniture has been specially made to measure, ensuring optimal use of the available space.

photographer: Holger Knauf

Paediatric Practice in Düsseldorf



The design works with a limited choice of materials, a palette of light colours, and clear lines.
Left: Reception
Above: Waiting room

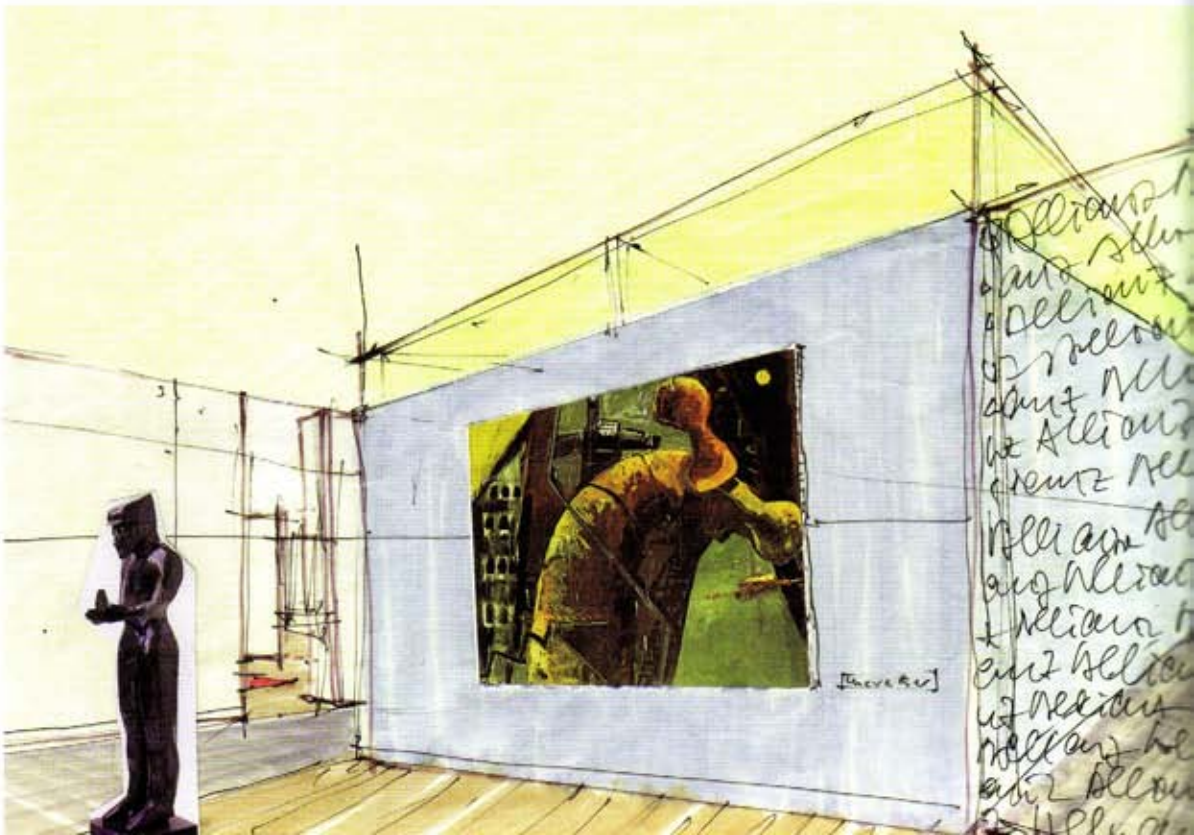


...and friendly: These
...ing rooms are designed
...the slightest sense of
...anxiety.

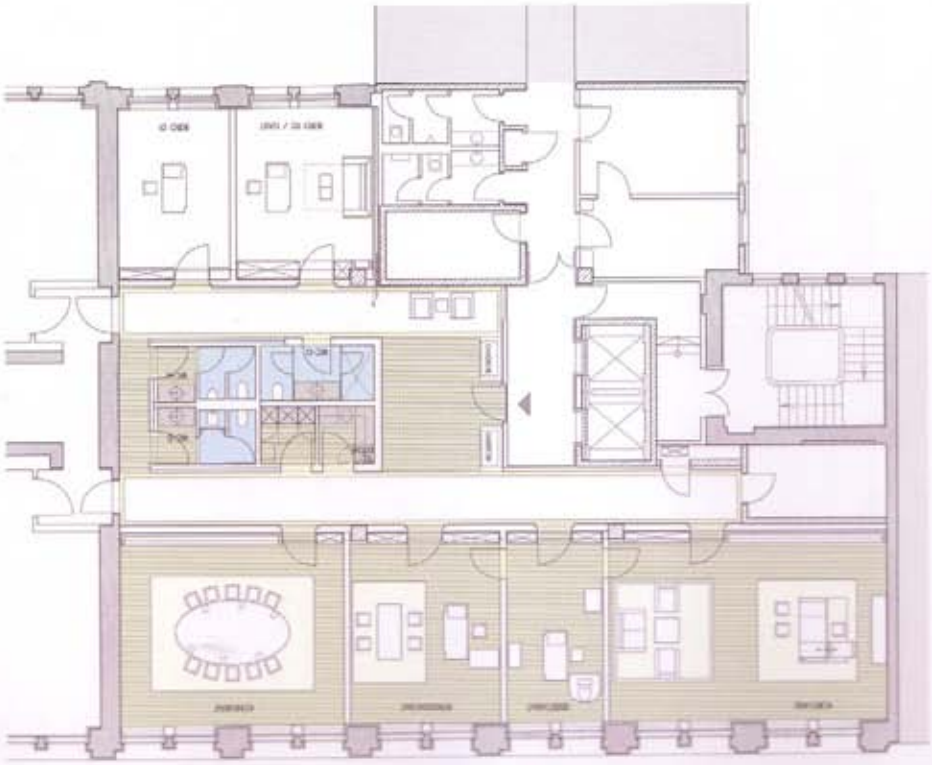
A new building is not always a necessity. In this case, a large international financial company established its base in the capital on one floor of the impressive Zollernhof building on Berlin's premier boulevard, Unter den Linden. The third floor of the late-nineteenth-century building provides a discreet and distinguished workplace for the company's executive board. The heritage-listed building's historical structure set the tone for the arrangement of the rooms. A disciplined and unadorned interior pays homage to the regularity of the facade with its pilasters and wide-set windows. The atrium and the rooms on the boulevard side of the building have floors of cherrywood parquet, while the corridors are covered with grey carpet which absorbs noise. The furniture is oriented towards the shapes and materials of classical Modernism. Flexible lighting systems allow each room to be illuminated according to need. The lighting also displays the art works in the offices and hallways to best advantage. The architects and their client allowed themselves one architectural flight of fancy – and it was with the sanitary facilities, which are fitted into a blue cube. With blue glass mosaic tiles and an illuminated frieze around the edge, they strike a refreshingly irreverent note in this otherwise very respectable interior design.

photographer:
Stefan Müller

Branch of an Insurance Company in Berlin



The offices and meeting rooms in the historical building have a classical interior design. Modern art sets distinctive highlights.



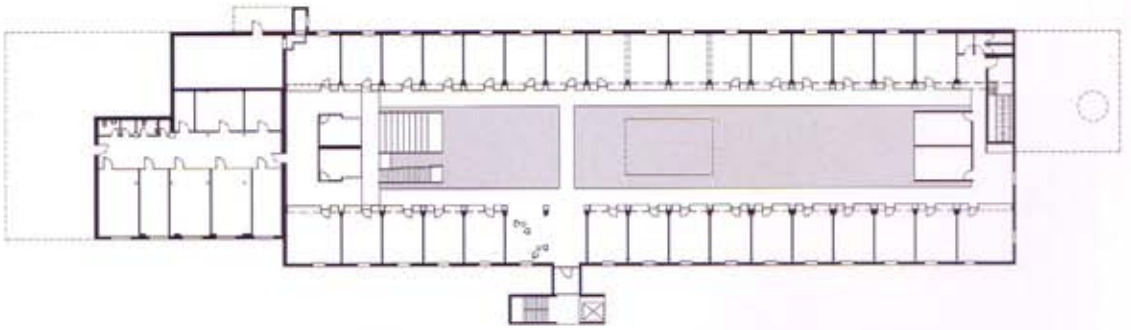
...ccentuates the narrow
...ss. Matte-glass doors
...off individual sections.

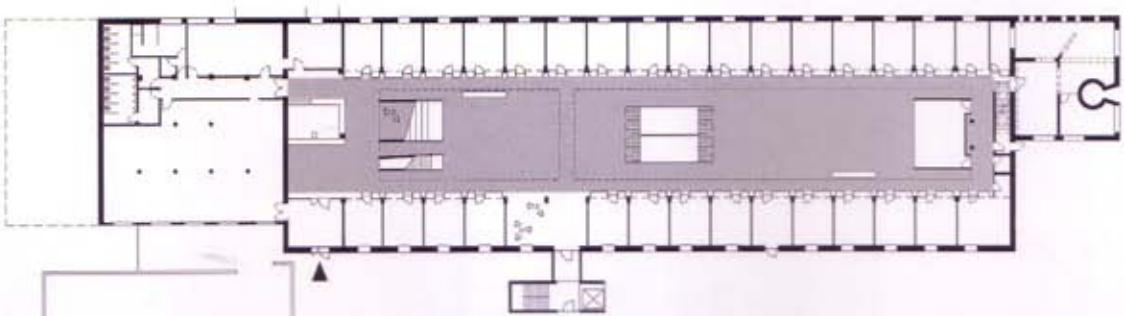
The old pipe factory in the Cologne district of Mülheim looks back on a varied and often fortunate history. After it was taken out of operation, for example, the industrial complex originally built in 1925 was not demolished, simply because a community of Free Christians had started using the huge furnace hall for their gatherings. Today the hall houses a communication enterprise drawing on the image that comes with such unusual and spacious business premises. The atmospheric spaces of he central, two-storey hall, that at a length of sixty metres can certainly compete with the nave of a church, have remained after the conversion. Room-high glass walls open up the offices and conference rooms on both floors. Two sculptural structures enclose the central force field: two open flights of wooden stairs at the front of the hall and a glass cube at its centre. The latter's two floors accommodate two conference rooms. The interior facade of the hall is based on a prefabricated modular system. Light materials and colours as well as vast translucent surfaces ensure that the spacious hall conveys an impression of transparency and clarity despite its lack of direct natural light.

photographer:
Paul Ott

Conversion of an Industrial Hall in Cologne

Above: View of the two-floor glass cube in the industrial hall. Left: Twin flights of stairs ascend to the rooms along the gallery.





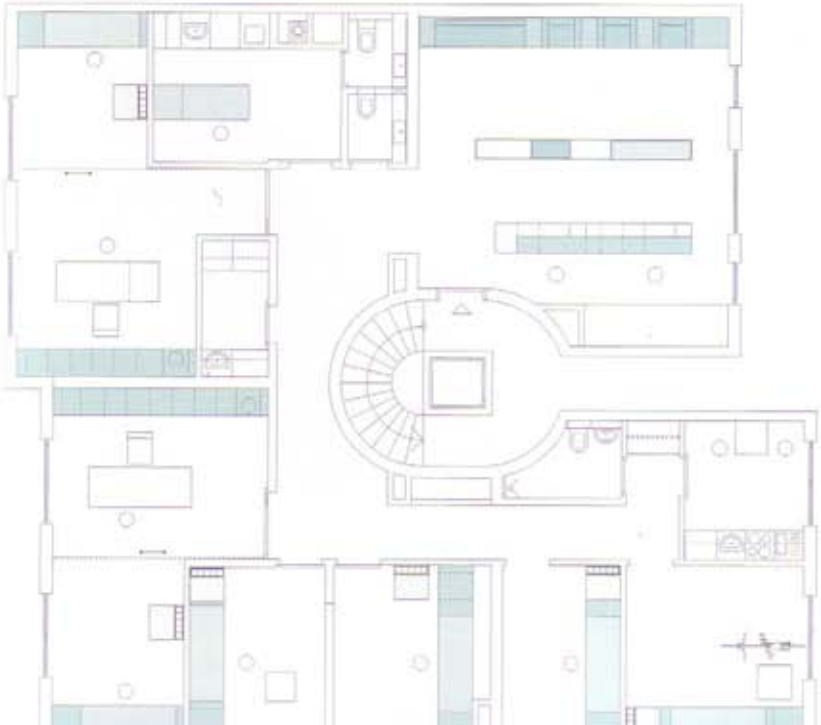
...strial aesthetic and
...design characterize
...mbience of the long,
...ow hall.
...e right: Ground plan

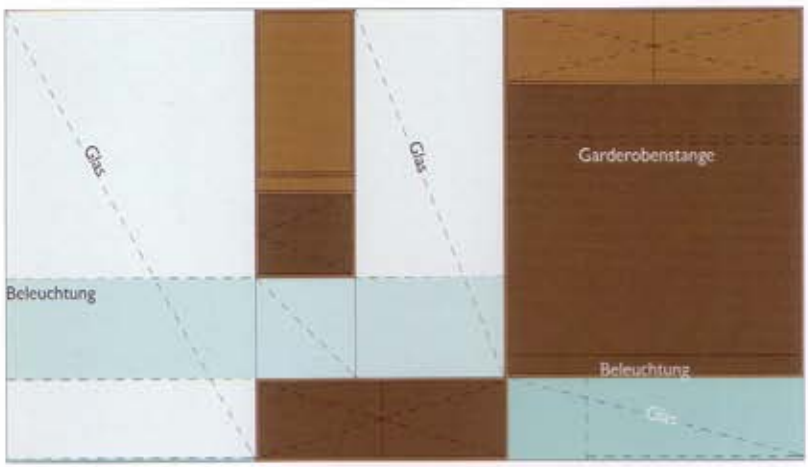
Interior of the Virus Clinic in Cologne

That a clinic should choose a pathogen as its patron saint may make a somewhat dubious impression, but the interior design is just as unusual as the name of this clinic in Cologne. Clear, reduced forms and muted colours set the tone. Furniture specially designed for the generous, open-plan structure have a distinctive role to play in defining, separating and linking the various areas for reception, waiting and therapy. The types of furniture are designed to fulfil a variety of functions in the workflow and to accentuate the formal consistency of the whole. Custom-made cabinets and desks conceal all technical fixtures and computer cables. The waiting area does without the kind of pictures we know all too well; a cool interplay of clear forms and monochrome surfaces takes their place. The natural grain of solid panels of oiled cherrywood is the only feature to rebel against the sober lines determined by the black floor, seating and couches. The design does not differentiate between the rooms for consultancy and therapy and the reception and waiting area: all furnishings are based on the same colours and materials.

photographer: Jörg Hempel

Right angles.
Built-in cupboard units
separate the reception area
from the waiting room.





Vorderansicht

Grundriss

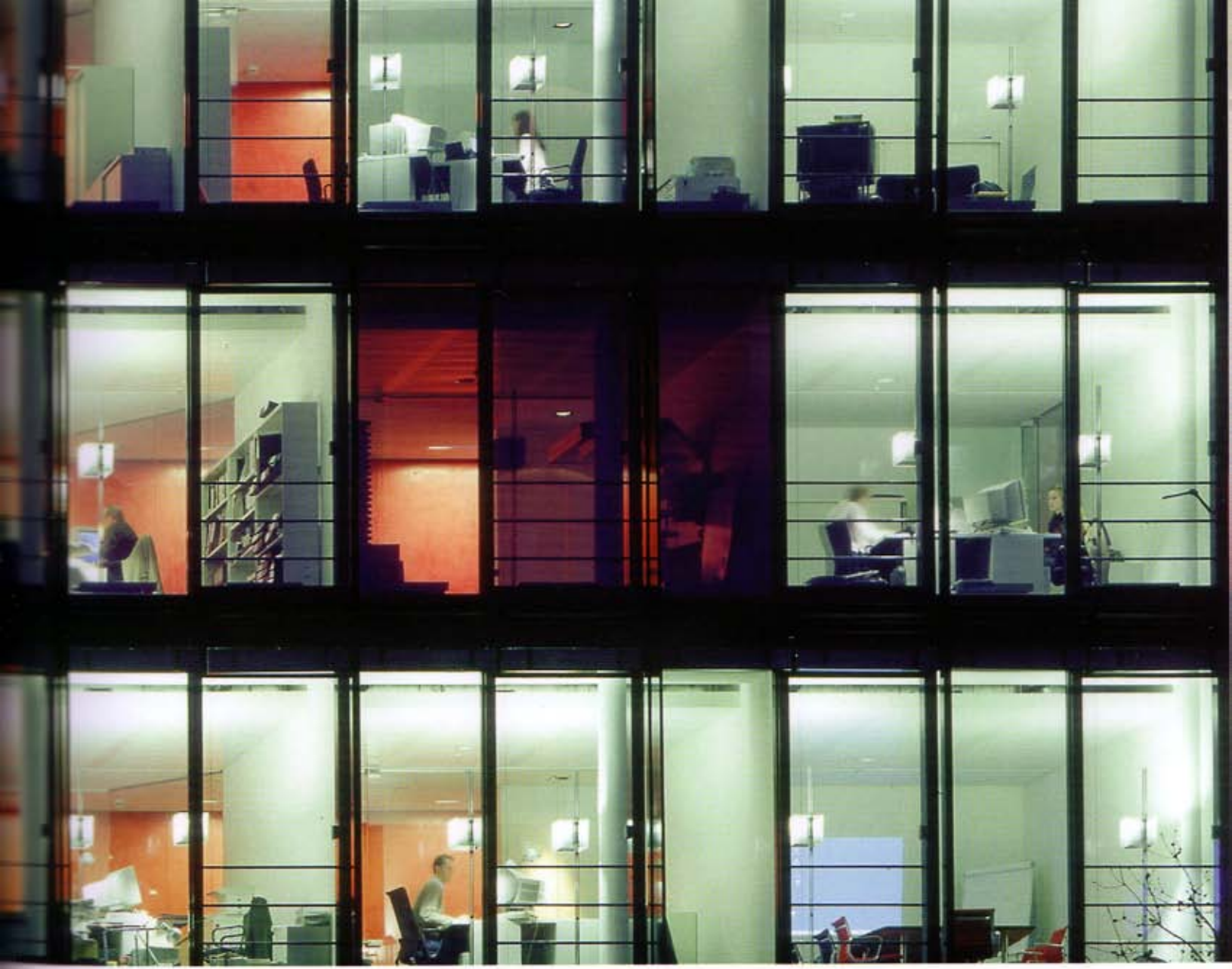
...-made furniture and
...gs not only define the
... but also integrate
...r functions.

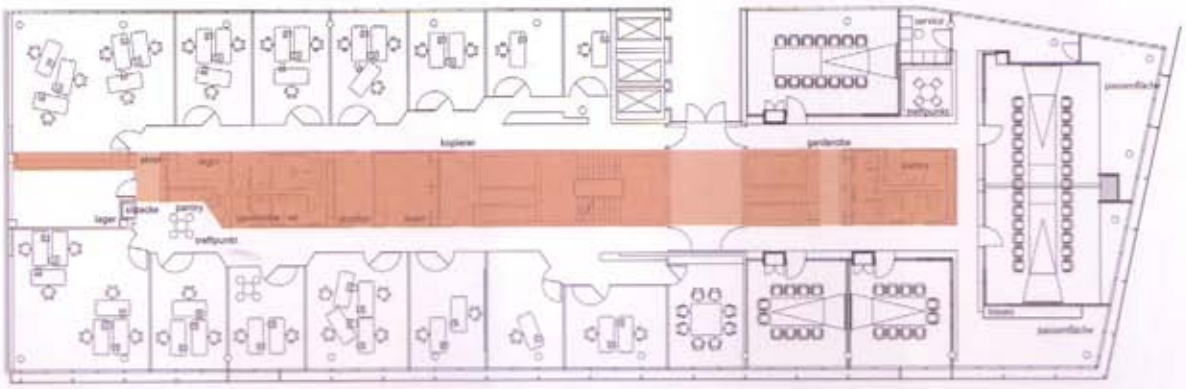
Advertising agencies can settle anywhere: old warehouses, suburban villas, whole floors of old factories – wherever. The main thing is having an extravagant location. With this in mind, the glass Hanseforum in Hamburg is almost a conventional office block. Three of its floors were set up for an advertising agency, with the aim of creating optimal working conditions and a pleasing appearance at the same time. The office space has been developed around what is called the 'red object', an element that runs through several levels and provides a focus in the spacious office floors. This red object is the same colour as the agency's corporate design and is clearly visible from outside through the glass facade. On the inside, the corridors have open bays at intervals, creating spaces with sofas to lounge on or counters to stand at for informal meetings. They are linked to kitchenettes, cubicles and libraries, some with seating and some without. Built-in shelves and cupboards along the side of the corridor offer additional storage areas. The offices themselves are designed to be used by one, two, or a group of employees. The walls dividing them from the corridor are of glass, providing the interior with natural light, and allowing a quite literal insight into the everyday business of an advertising agency: work at a desk with a computer and a telephone.

photographers:
Markus Kröger,
Markus Dorfmüller

Advertising Agency in Hamburg

Colour, space and light. The forcefully accentuated interior unfolds in the open atmosphere of workplaces enclosed by room-high windows.





...fied.
...mpicuous centre of
...at the core of the rooms
...ly visible from outside.

There is nothing here to remind you of a hospital – at least, not at first (possibly very frightened) glance. Perhaps one has to have experienced a child's fear of doctors first hand to be able to put frightened little patients first and medical functionality second. An open continuum offers a welcoming atmosphere with lots of light, soft contours and pale pastel colours. The creative impulse is limited to a muted selection of forms and colours, forswearing all loudness, leaving the design open to charges of having fallen prey to an obsessional minimalism. But the furnishings, with their simple shapes and sky-blue or beige finish, seek only to please a child's sensibilities. The furniture is all specially made of medium density fibreboard, a common wood product. This arrangement of light sources, fittings and places to wait is a small, rather pleasant experience in itself. A kitchenette built into a single, rounded, free-standing element in the middle of the room offers anxious parents and other relatives the opportunity to prepare themselves a snack to relieve the waiting. The consulting rooms and operating theatres naturally meet all the required standards of modern medicine. And the light and welcoming colour scheme of the recovery room give the patient that good feeling – of having made it.

photographer: Holger Knauf

Clinic for Paediatric Surgery in Düsseldorf

It won't hurt.
The rounded, simple shapes of the furniture and fittings seek to please children's sensibilities.

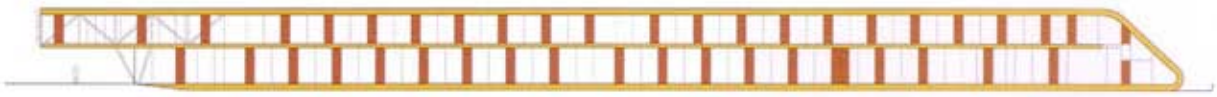
...ingly playful but
...friendly: a light
...and few, well-chosen
...create a welcoming
...

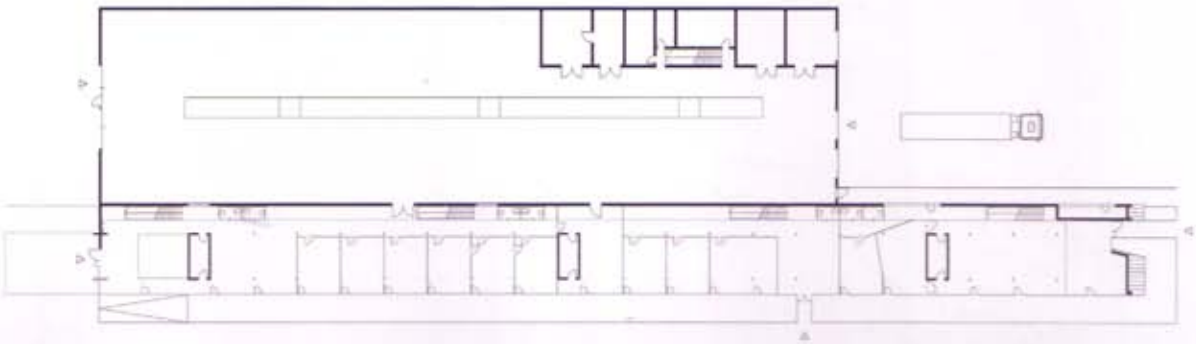
In the beginning, there was an empty warehouse and a long, narrow strip of land next to it. It was to become the headquarters of a fire safety company. A new building was needed, which would not simply complement the existing structures but look impressive as well. The new, 120-metre-long, two-storey building was constructed in the tradition of industrial architecture. The ground-floor rooms may be divided up and used in various ways – as workshops or studios – but the upper storey is the domain of the administration. Profiled-glass walls separate the rooms on this floor from the access ways. Glassed areas create visual links between the new building and the old, renovated warehouse. The steel staircases and sanitation facilities were fitted into a slot alongside the firewall. The atmosphere is one of undisguised industrial aesthetics; raw concrete walls and plain parquet floors set the tone of the understated, minimally furnished interior. The wall-high windows alone are a concession to the contemporary virtue of transparency. One main entrance hall is located below the glass cube of the conference room.

photographer:
Paul Ott

Administrative Building in Cologne

Mixing styles.
The design combines the building's industrial aesthetic with clear sobriety and transparency.





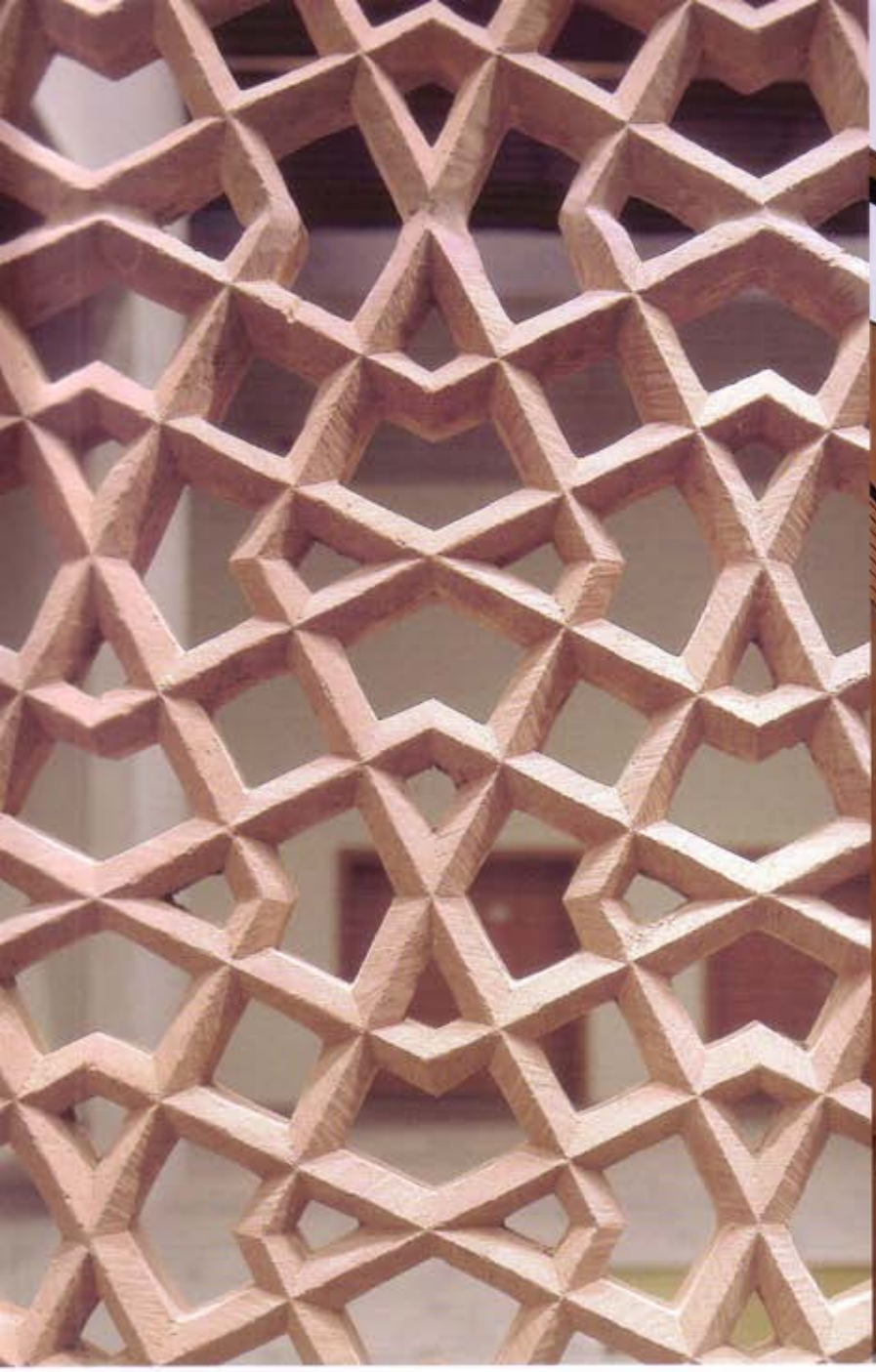
...ight: The oblong glass
...g terminates in a gentle
...

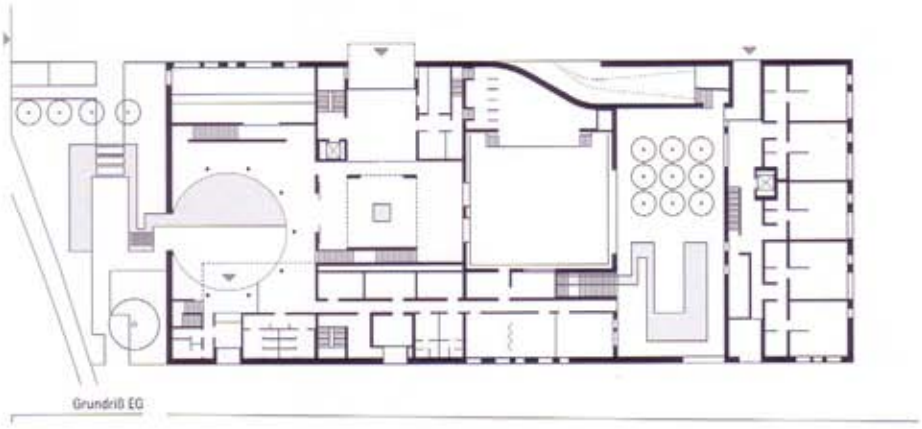
From the outside, the Indian embassy in Berlin resembles a clear-cut cube that seems to enclose a secret, varied morphology. That is the promise extended by its colour – an exotic red that cannot be the product of a decorator's careful efforts, but must hail from distant parts. The facade consists of twelve-centimetre slabs of Barauli, a red stone from India here used in its rough, quarried state. This theme continues inside the building. From the entrance a sequence of rooms develops along the public function and conference areas to the administration and, finally, the private rooms at the southern end of the complex: a differentiated algorithm of open and closed spaces, generous, undivided volumes and minutely articulated structures. The basic idea of the design was to translate Indian traditions of art and workmanship into a modern architectural idiom capable of serving the general routines of contemporary diplomacy while expressing an independent aesthetic. Though the layout reflects the established standards of modern embassies, a subtle use of colours and materials conveys a notion of the sensual experience that is India. Severe and abstract lines and shapes, however, prevent any impression of quaintly picturesque folklore.

photographers: Christian Richters, Gitty Darugar

Indian Embassy in Berlin

Western practicality – Indian style.
The embassy combines modern functionality with Eastern ornamentation.





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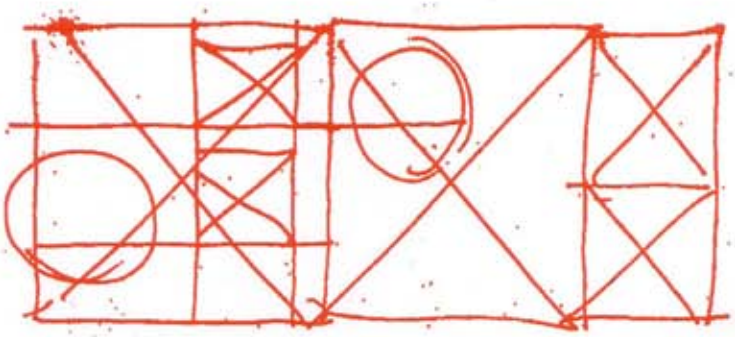
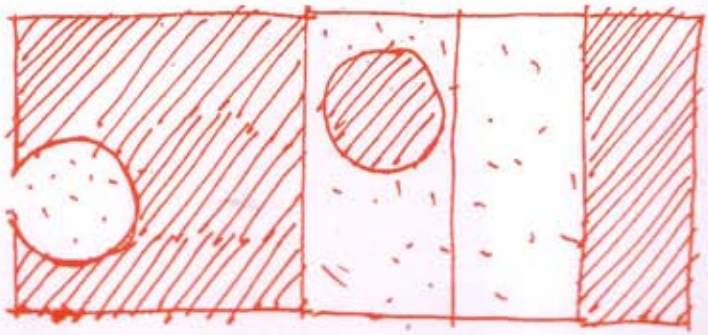




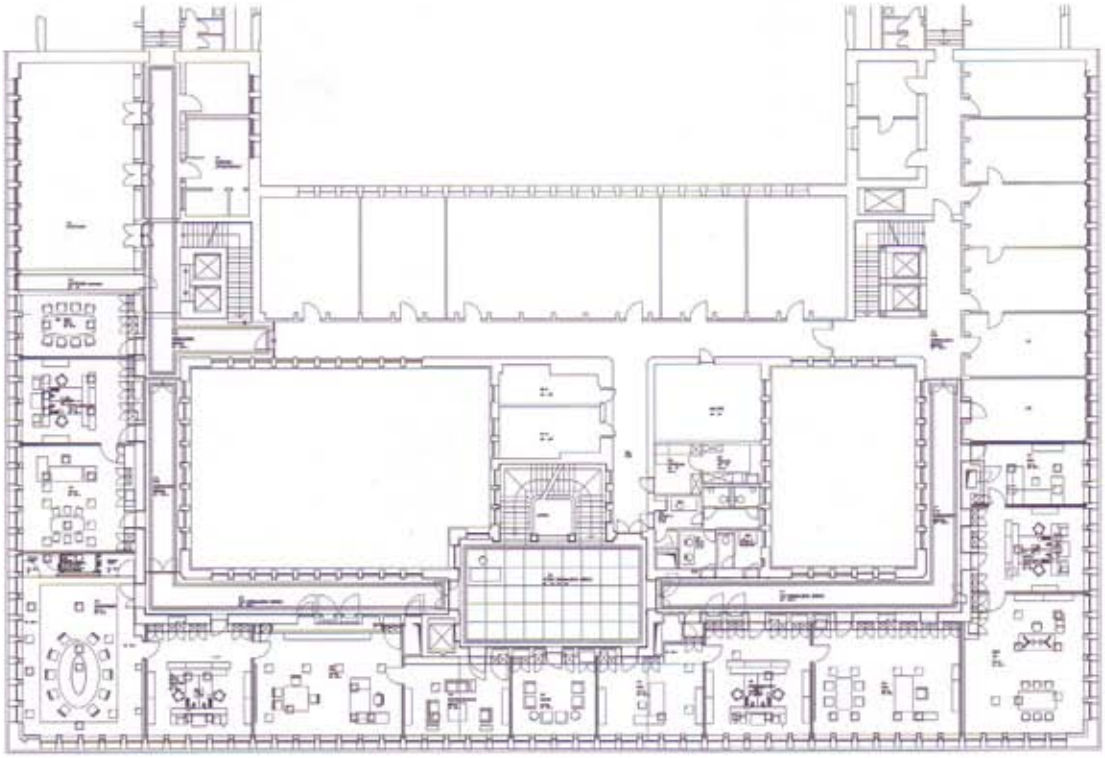
...ior presents a
...ated sequence of
...d closed spaces.

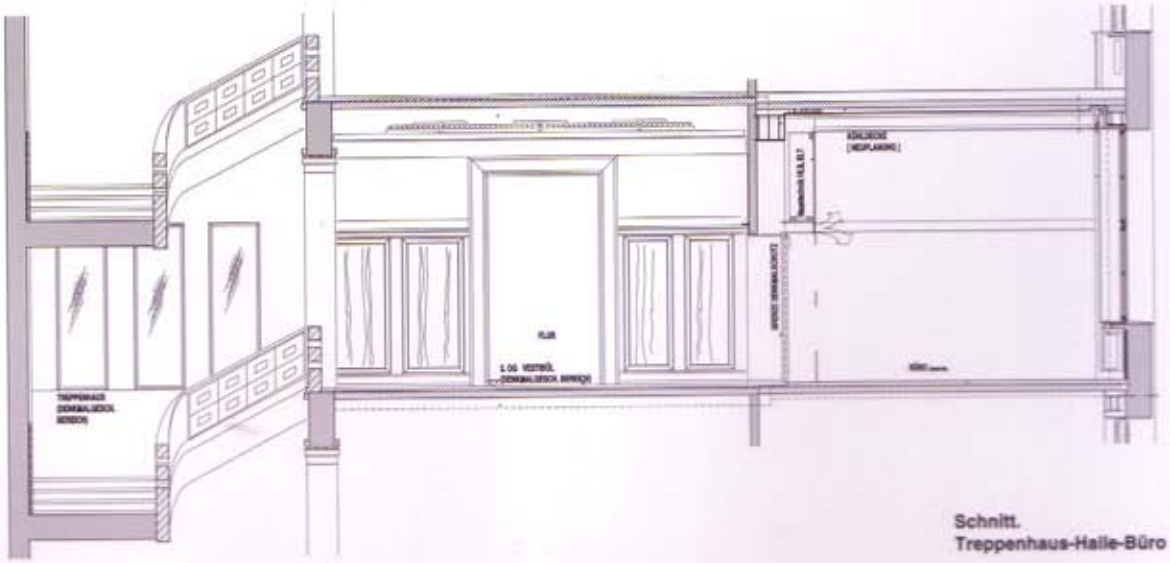
The former main administration building of the Düsseldorf-based Mannesmann corporation was constructed in 1910 according to designs by architect Peter Behrens. Much of it is listed as historically valuable and may not be significantly altered. Along with the creation of modern offices, the aim of the conversion was to restore the historical building, keeping as close as possible to Peter Behrens's original design – which, in almost one hundred years of additions and unsystematic changes, had lost much of its original flair. Restoration of the wooden panelling on the walls and the removal of later alterations not in keeping with the design have brought about an honourable return of the building's classical, understated elegance. The dark brown wood panelling, the light-coloured marble floor bordered with a black frieze, and the anthracite woollen carpets recall to mind the mighty age of the Rhineland's heavy industry while creating an exciting contrast with the bright, almost airy office spaces. This is where contemporary designs and materials come into their own. The lighting puts each room into focus in a different way. While even, indirect light underlines the reception area, the corridors and staircases, flexible lighting in the new offices and conference rooms can be adjusted as required.

photographer:
Tomas Riehle/artur

Executive Offices in Düsseldorf

Respectful restoration.
The historical building has regained its original character.





...architectural heritage of ...industrial age provides a ...timeless frame for the ...world of work.

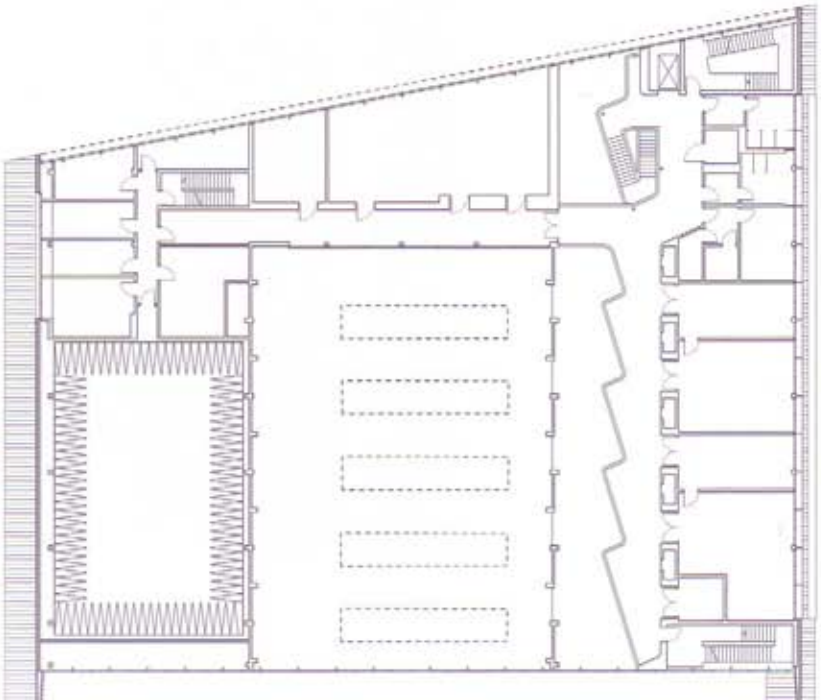
Schnitt.
Treppenhaus-Halle-Büro

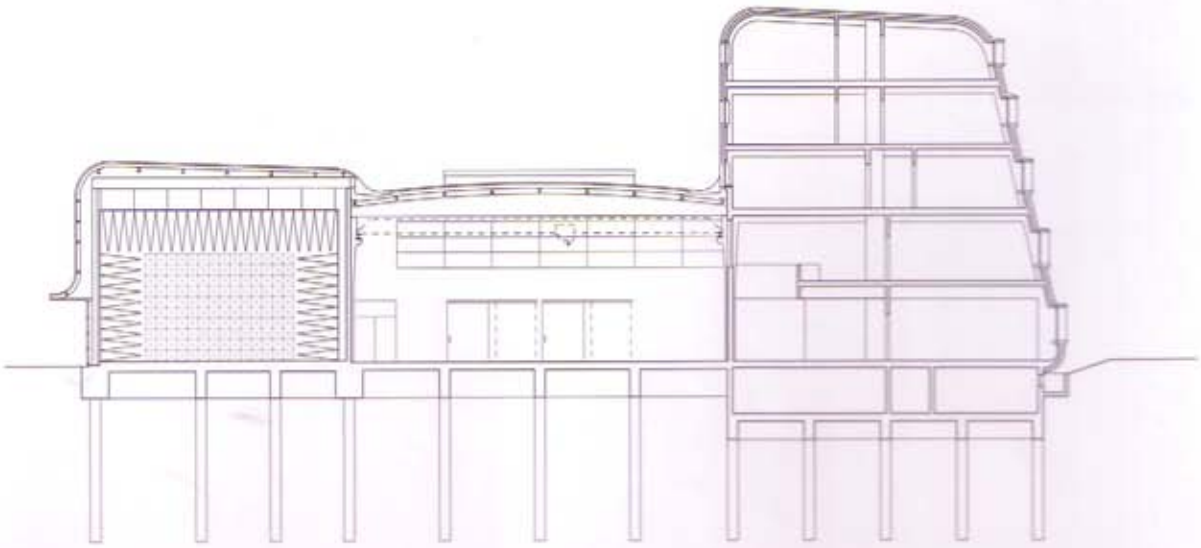
The word 'innovation' is rarely more than a well-worn mantra in political speeches. It's quite something if a university can run an institution jointly with private enterprise in the interests of common research projects. But when this cooperation takes place in a brilliantly designed building, then it's almost unheard-of good fortune. The EFM consists of three large boxy parts of different heights and with rounded-off corners. They house laboratories, offices, an auditorium and a room for large-scale physics experiments. The outward appearance of the building alone is architecturally seductive enough to arouse curiosity. The roof cover above the finely-latticed glass facade shines orange, pink and silver-grey. The building's unprecedented shape makes it surprising, utopian and experimental – inside as well as outside. The offices and laboratories in the eastern wing open onto the central foyer, which provides access to the western part of the building. The architects' pleasure in lively, bright colours and curving lines is visible from afar, and is reflected at all levels within the building itself. In the foyer, a single colour is taken up and transformed from pastel to bold and back again, and, together with the curving silhouettes – with all due respect – this brings to mind the colours and shapes of a kindergarten. Curiosity, surprise, delight in discovery and playfulness are also important virtues when it comes to scientific research.

photographers:
Gerrit Engel,
Bitter + Bredt

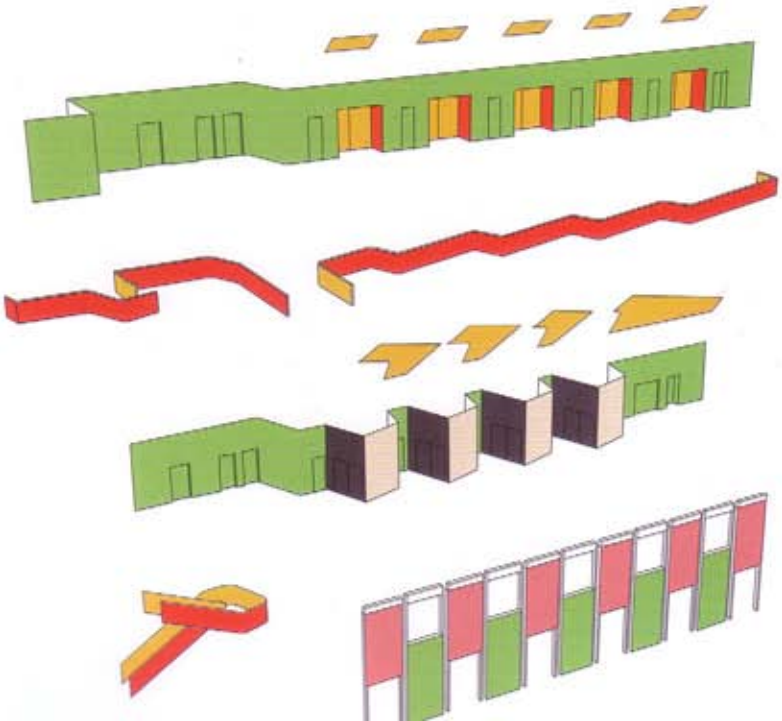
Experimental Factory in Magdeburg

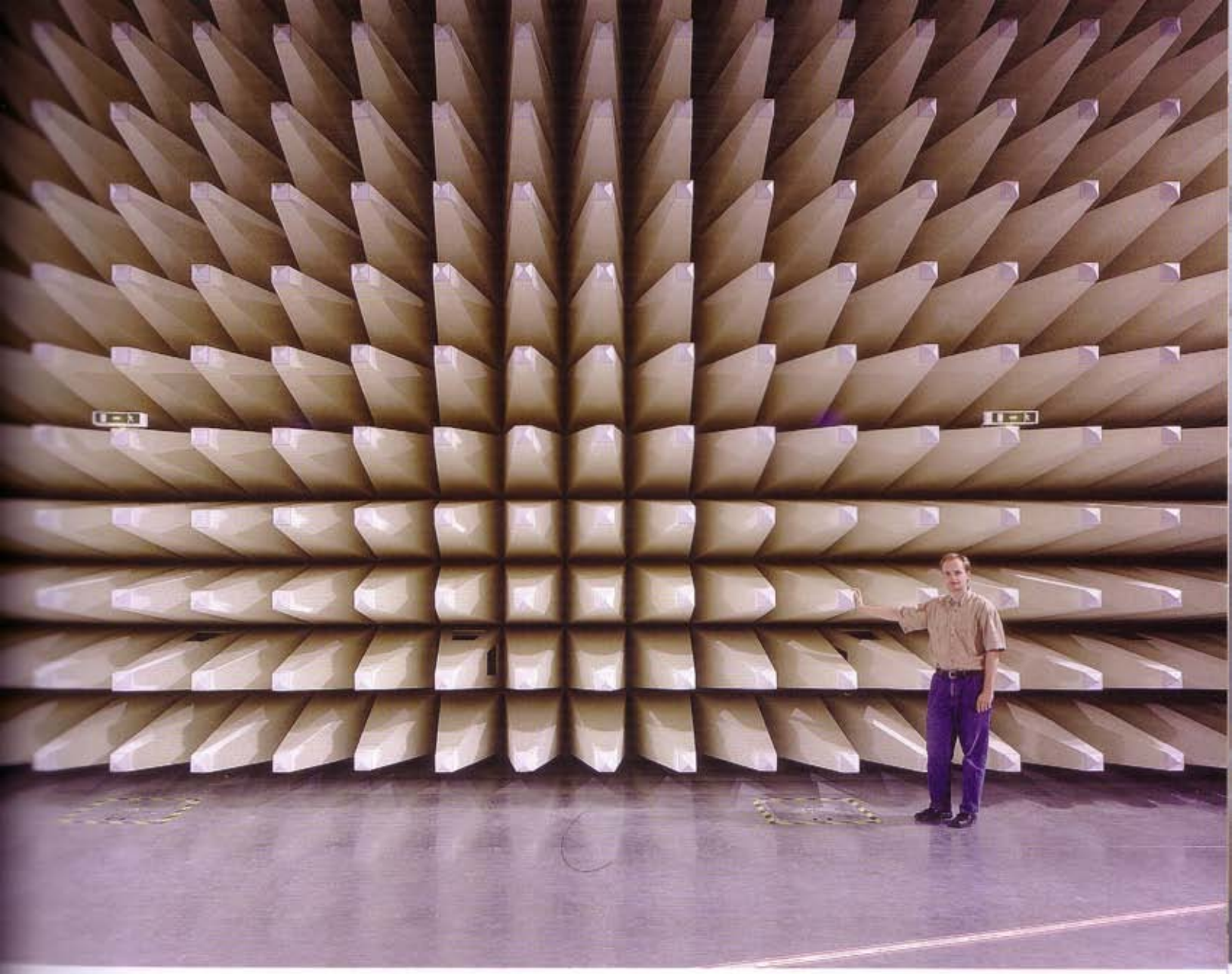
This way to the world of research.
The central foyer gives access to all parts of the complex.

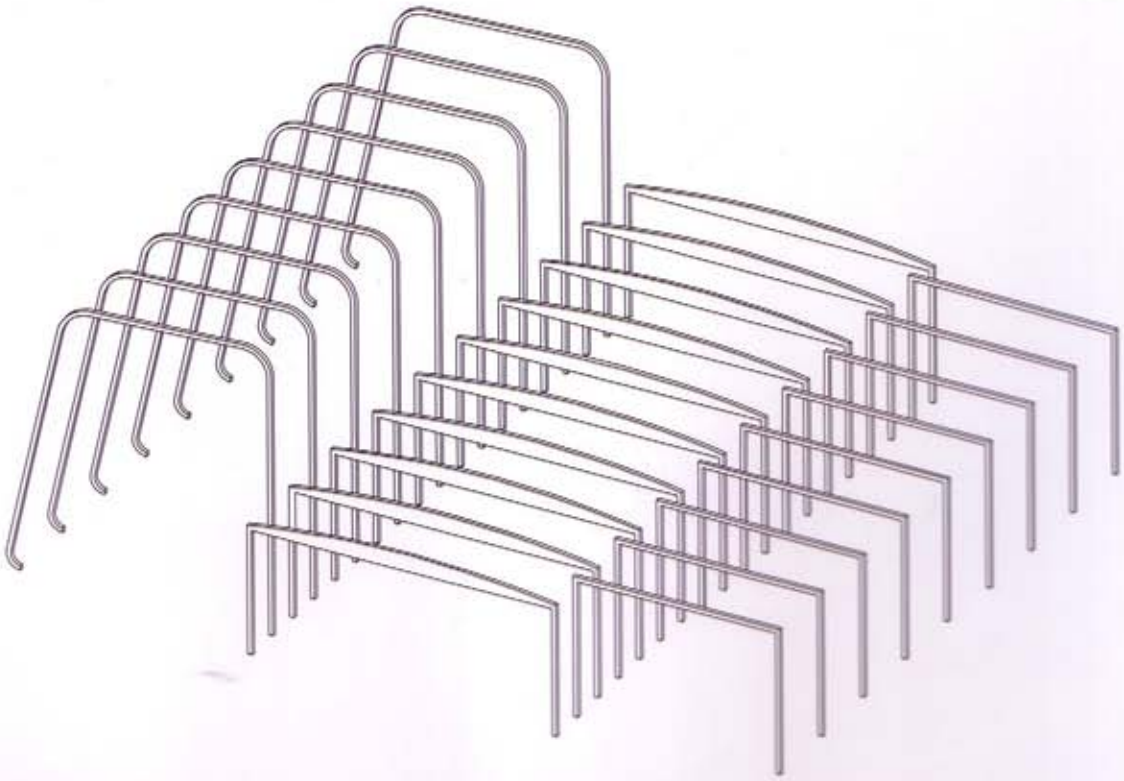




...design aims for a striking
...and an unusual spatial
...
...left: Facade
...right: Gallery







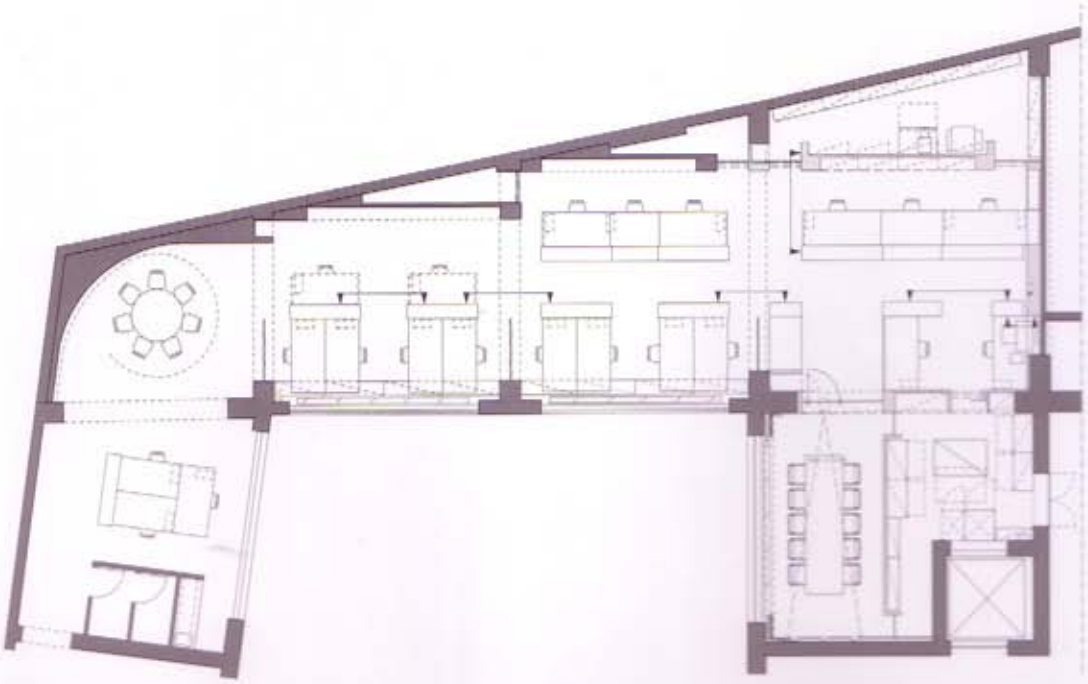
world of science.
and shapes in the hall-
above left) and the
ing room (above right)
ching and arouse one's

Architecture and Design Office in Berlin

Anyone wanting to gain an impression of the philosophy and dedication of an architect need go no further than his office. The place he creates for himself to work in will surely say far more than any list of references. That was the conviction behind the design of these loft offices in Berlin. A total of 340 square metres in a historical building were developed as open space over two storeys. Only the senior executive's office on the lower and the conference room on the upper level are divided off from the main work areas by soundproof glass walls and doors with inset rosewood frames. The dominant atmosphere is light and airy. The white barrelled ceilings, walls and furniture create an obvious contrast to the dark grey industrial asphalt on the floor – a contrast that is effectively taken up by the colour-accentuated outlines of the furniture, and by the design of the shelving with the usual files and folders. This minimalism of colour and form is also manifest in the way the building's idiosyncrasies have been dealt with: a room divider with an integrated sofa counterbalances the sloping ceiling in the senior executive's office and also forms a walk-in closet for the library. The use of hardwearing synthetic suede on the curving walls, the cabinets and the sofa is also in line with the idea of an office loft set within historical walls. The airy white curtains that can be used to divide off workspaces are its ethereal antithesis.

photographers: Fritz Busam, Alexander Plajer

Still life with fruit. The spacious meeting room presents a minimalist and focused design.



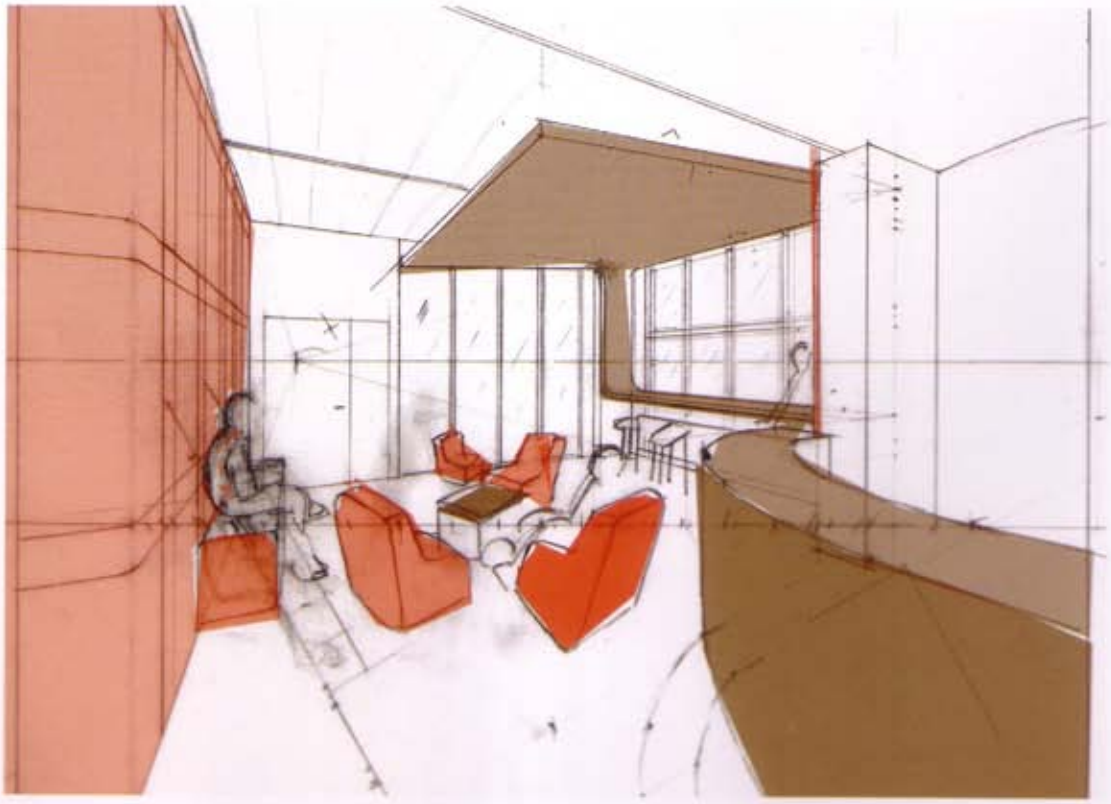
...ed ceiling and
...floor evoke the
...al past of these rooms.

The creative industries are the first to turn their back on the austere world of the Fordist office and blaze the trail to a new interpretation of a positive working environment. This Berlin media company decided to customize its industrial-age building with the ideal atmosphere for creative cooperation. From start to finish and top to bottom, the outfitting – its creative concept is 'long medium short endless' – leaves no doubt that teamwork is the top priority here. The rooms are determined by the interplay of proportion, gravitiy and endlessness. Open-plan offices, transparency and spaciousness are the watchwords. Wherever you look it is clear that the creative process is an interplay of concentration and relaxation. Everywhere there is comfortable upholstery – armchairs, benches and whole walls – where you can lean back and unwind, and thanks to the integrated monitors it is even possible to combine business with pleasure. While the functional counter in the foyer makes a very disciplined impression, unconventional features provide surprises further inside. A three-dimensional shape growing out of the padded wall provides places where you can sit or lie while still keeping an eye on the desk. The counter in the lounge area undergoes the same functional metamorphosis, changing from a bar to a shelf by the window before disappearing into the architectural structure as ceiling panelling.

photographers:
Arwed Messmer,
MARTINI, MEYER

Media Company in Berlin

A good working atmosphere. Office or lounge – these rooms are pleasantly vague about their purpose.



... the other reception
... you. The little
... of creativity are
... next door.

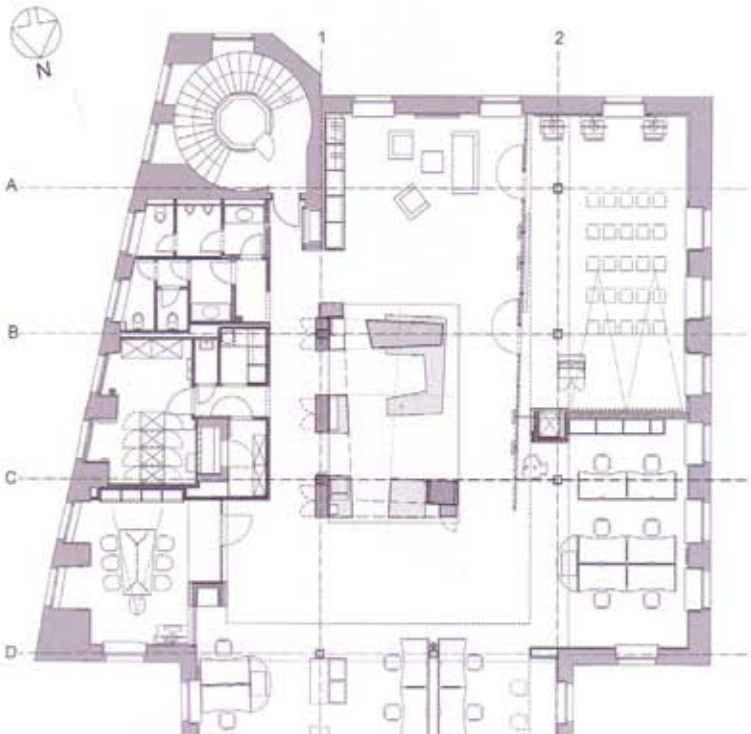
قزوین

Media business in Munich. A familiar story – classical agency design at a top address. An international communications company moved into this historical office building whose war-damaged walls had been replaced with a modern steel-framed structure. The frame meant that it was possible to completely gut the new user's storey and restructure it to match the requirements of a modern media agency. A cafeteria occupies the heart of these spacious premises, acting as a kind of communicative centre of gravity, ordering the space as a whole and structuring the relationships between the different working areas. The owner's corporate design defines the aesthetic parameters: transparency, straightforwardness, openness. Room-height glass walls, delicate, elegant aluminium constructions and white suspended ceilings generate clarity and unhindered lines of sight throughout. The resulting impression is underlined by the choice of materials and colours. Stone, light birch veneer, metallic paint and a dark grey carpet form a reserved, agreeable alliance. This colour scheme is almost self-effacing, but red leather armchairs and a red plastered wall in the foyer add a lively note.

photographer:
Stefan Müller-Naumann

Media Business in Munich

Modern interiors behind historical facades. An open-plan design replaced the original intricate structures.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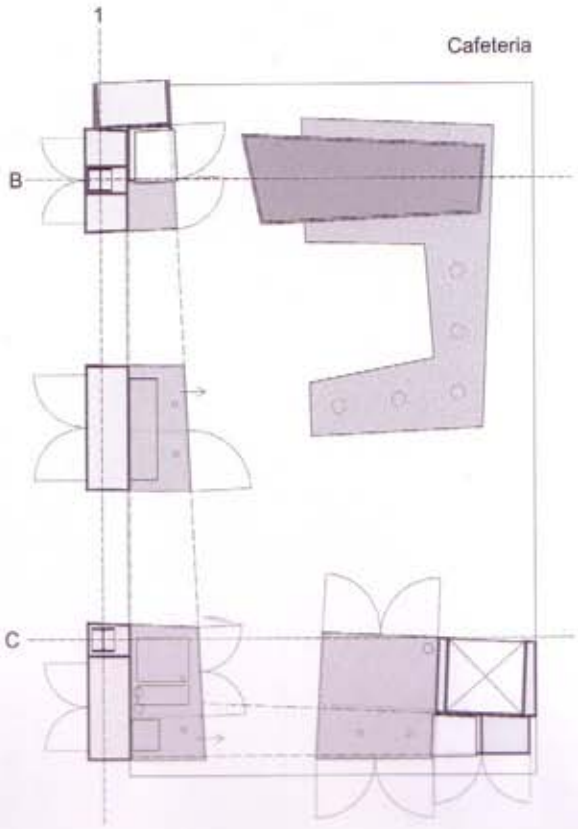


The cafeteria forms the communicative core of the premises. Colours and materials echo the owner's corporate design.

This huge complex at the heart of Berlin was reconstructed with an awareness of its three layers of history very much in mind. Today it serves as Germany's foreign ministry; when first built in the 1930s it was the Reichsbank building, and after the war it served as the headquarters of East Germany's communist party. The current users wanted the building's complex historical and political past to remain visible in its latest incarnation. The original architectural structures have been preserved or reconstructed according to the original blueprints, with later additions retained where opportune. Walled-up windows and skylights were reopened to let natural light into the gloomy interior. The halls that once held the tellers' desks were transformed into a conference centre offering enough space even for major international meetings. The architectural reminders of three very different periods of history have been bound together by the gentle hand of art – which was also charged with giving the building a face to express its new character. This was done by creating large, monochrome surfaces in strong colours, which break up the monumentality threatened by 'heavy' materials like oak, marble and other stone fixtures. The once run-down courtyards – all seven of them – have been turned into a landscape of terraced gardens which may be used for receptions.

photographer:
Ivan Nemec

Ministry for Foreign Affairs

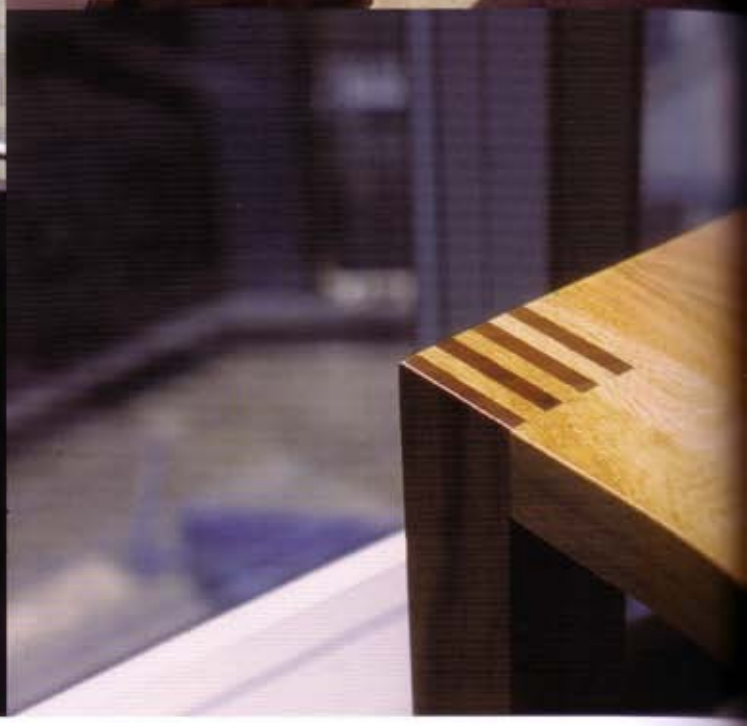
Conference break. The armchairs are arranged in groups of four to provide a place for the eye to rest in the seemingly endless space.

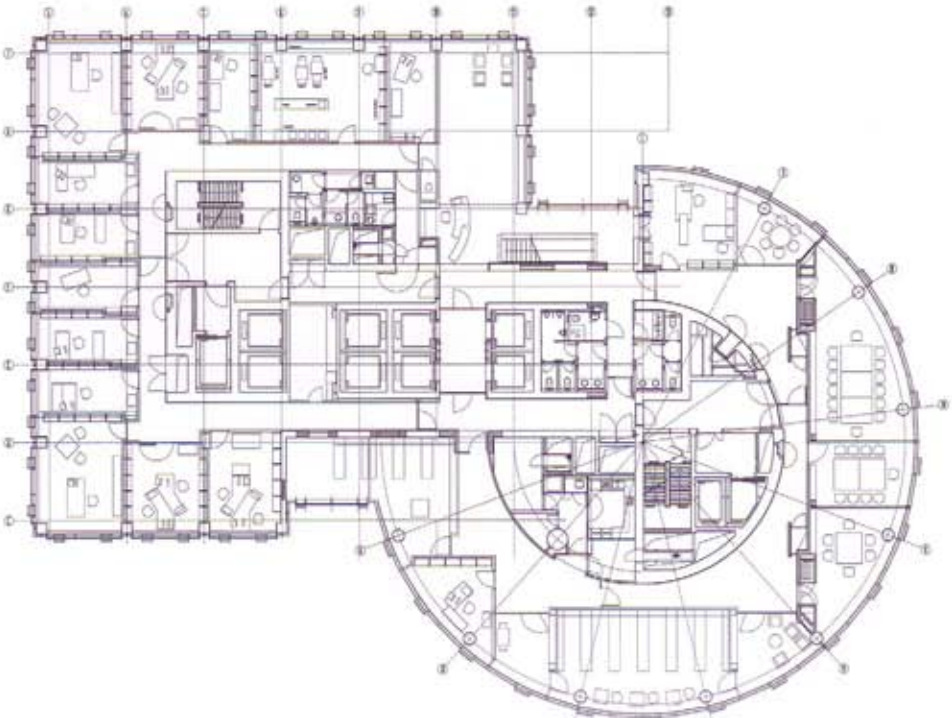
This office's most captivating feature is a real privilege – plenty of light and fantastic views over the Frankfurt skyline. Three floors of the Main Tower were fitted up to create a prestigious regional base for an international law firm. The offices as well as the library and the conference centre in the round office tower are reached from the foyer on the 35th and 36th floors. Beside the book collection there are several rooms to accommodate meetings from conferences down to confidential one-to-one talks. For the firm's work the space had to be to divided into small offices, which are spread throughout the three floors and grouped in functional clusters around the respective secretariats. An internal stairway connects the three levels. The design of the premises follows the clear, functional aesthetic of classical Modernism. A reduced range of colours and concentration on a few select materials produces a very ordered atmosphere. The specially made, solid guarea furniture allows the space to be exploited to the full. The modular shelving units are fitted into the dividing walls between offices, and the office doors are integrated into the veneered wooden wall panelling. The fittings in the library, foyer and conference centre are also specially made.

photographer:
Thomas Koculak

Law Firm in Frankfurt am Main

A separate staircase ascends from the lofty, airy lobby to the upper floors. The round office tower houses offices and the library.





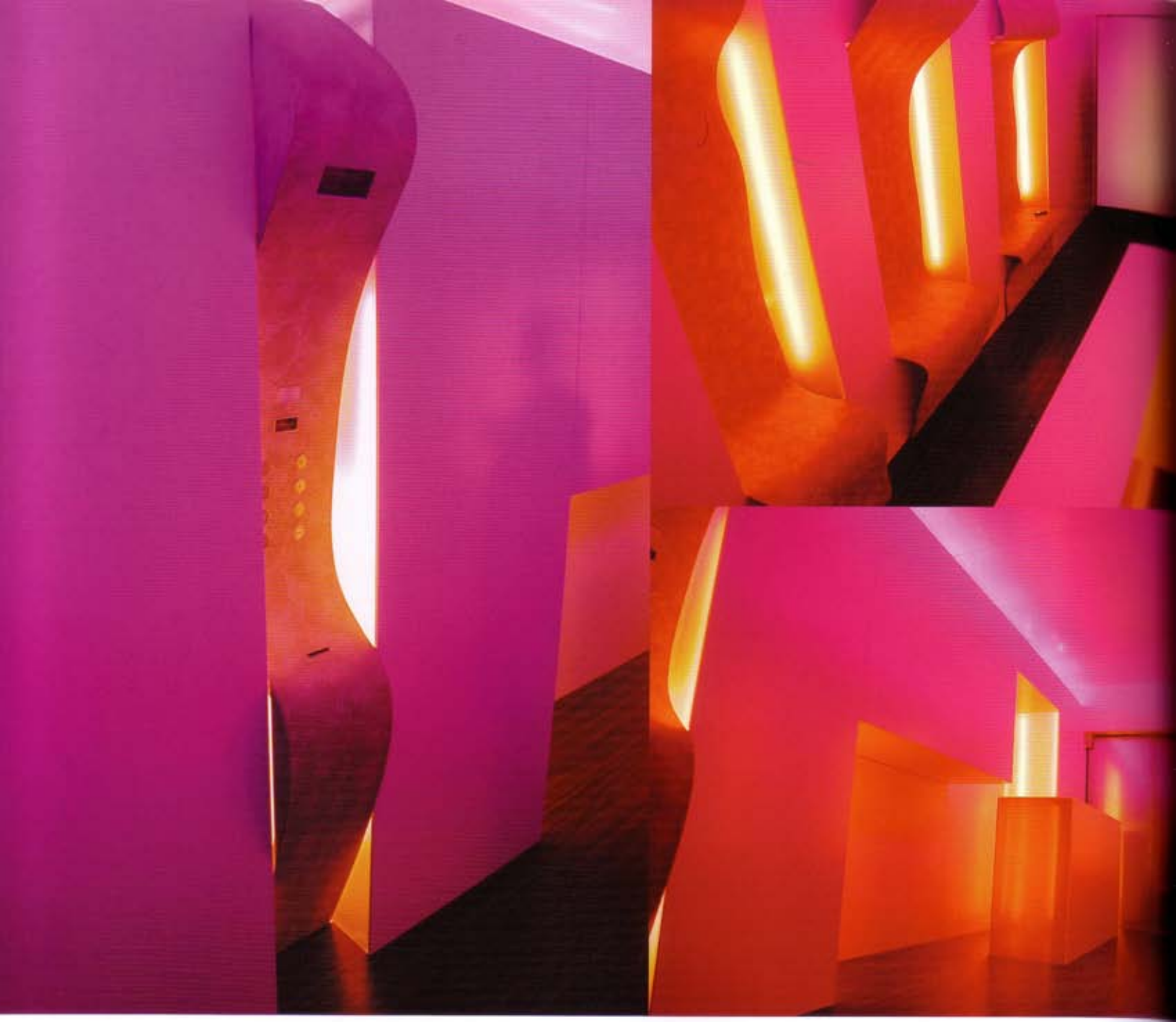
Clear lines and a choice of few, select materials reflect the international law firm's

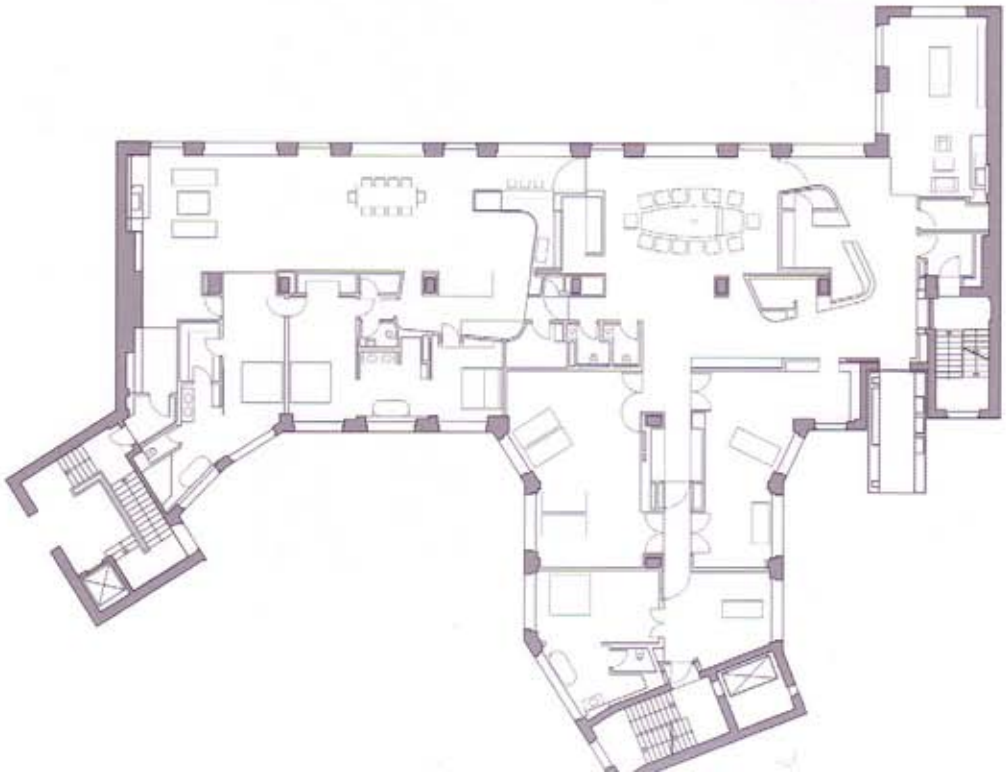
The world of time zones, borders and fixed exchange rates is disappearing fast. Whatever is to replace them, it is emerging only gradually, and the label of globalization merely alludes to a definition. To stand a chance of succeeding, any attempt to express this transformation in real architecture would probably have to restrict itself to the micro-level of a single experiment. This conversion of a historical factory loft facing the River Spree accommodates the European headquarters of a Hollywood company. It pays tribute to the aforementioned tendencies, producing new relationships of here and there, near and far, work and home. The design dispenses with the separation of office and home in favour of a spatial continuum whose only orientational structure is given by movable elements called spaceshifters. These mobile elements create temporary, changing arrangements of areas, rooms and corridors. Access is provided by an old goods lift. Fashioned as a vertically mobile reception lobby with multimedia entertainment, it is an integral component of the spatial and architectural concept that runs through the whole fourth floor of this industrial building. Like the colours and materials, the furniture and fittings give not a hint of their geographical or historical origins. We could equally well be in Los Angeles, Singapore or London; today, tomorrow, the day after.

photographer:
Torsten Seidel

Film Production Company in Berlin

Fuzzy types.
The design consciously plays on the blurred distinctions in today's globalized workplaces and lifestyles.





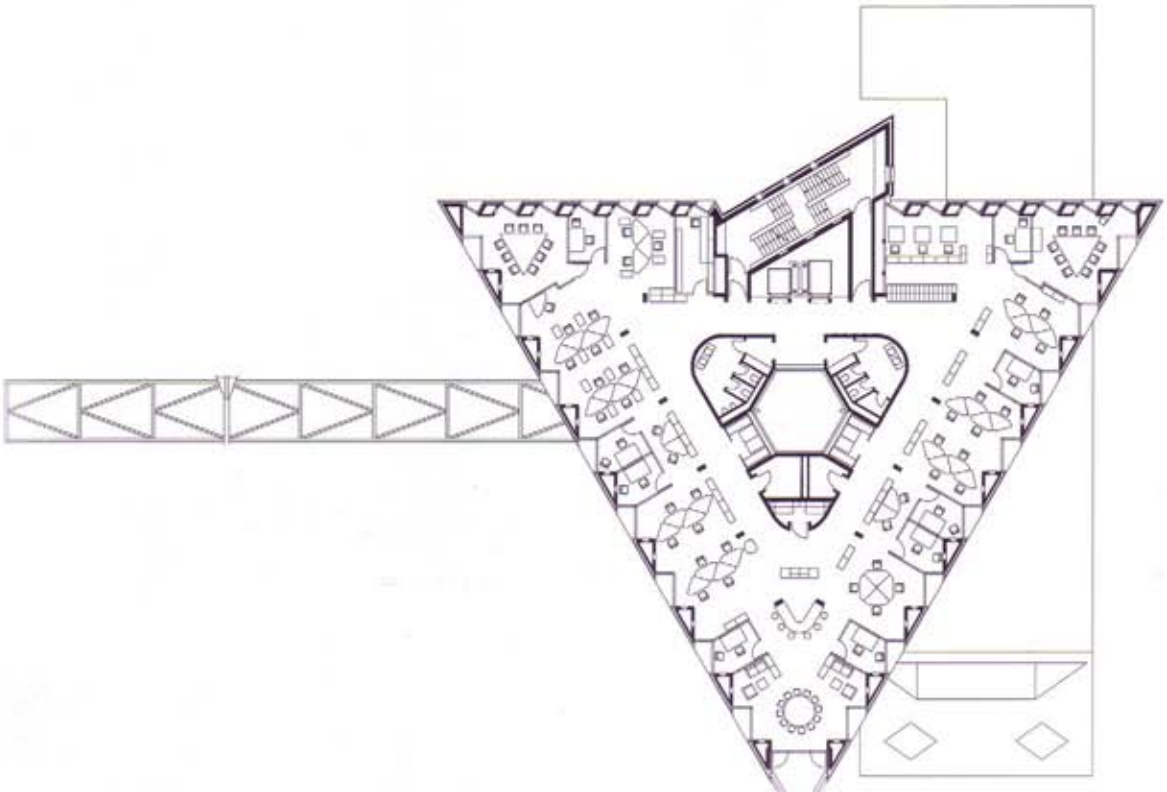
...nct edges, open
...ions and temporary
...gements characterize
...expansive space.

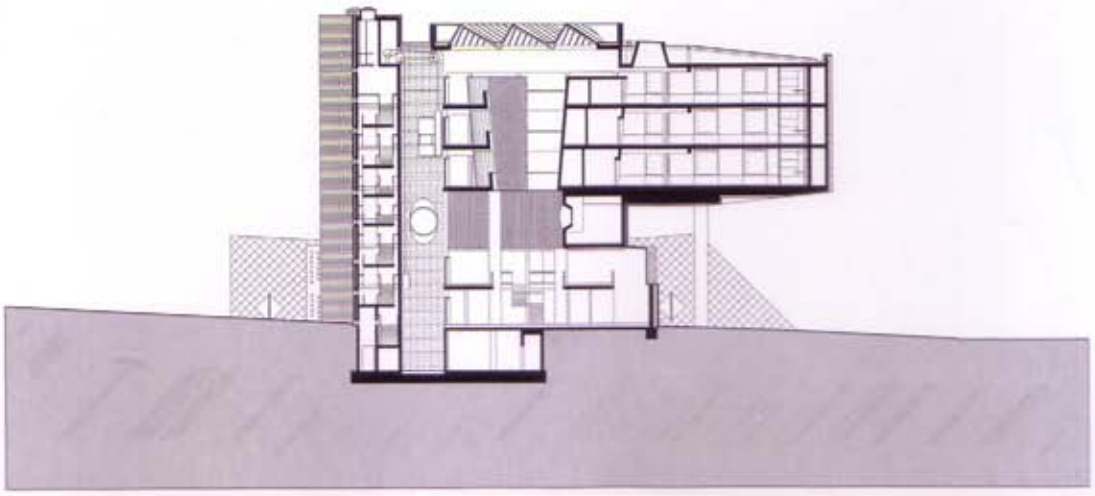
When a major international medical business builds a new headquarters, the planners face the task of translating the terminological triad of science, innovation and progress into the language of architecture. This new building in Melsungen moreover had to harmonize with the firm's existing complex there. Basically, the building comprises layers of simple geometric forms that combine to create an expressive technological whole, in a scheme also followed in the internal organization. The rooms are grouped around a central atrium that extends right through the building, symbolically linking the different levels. Instead of using conventional cubicles along the periphery of the building, the space has been formulated as a relatively open domain, where only the intervention of special structures differentiates public, semi-public and closed areas. Instead of large open-plan offices, 'cockpits' allow concentrated work by individuals and groups. Exposed concrete and materials and structures borrowed from industrial architecture, such as metal balustrades, clinker and tiled floors breathe the spirit of hard work and efficiency, while other forms and elements have a paradoxical air of nostalgic futurism.

photographers:
Roland Halbe,
Kim Zwarts

Administration Building in Melsungen

Feel the space.
The raw look of industrial architecture is reflected in shapes that model an unusual space.





technology on the
architecture

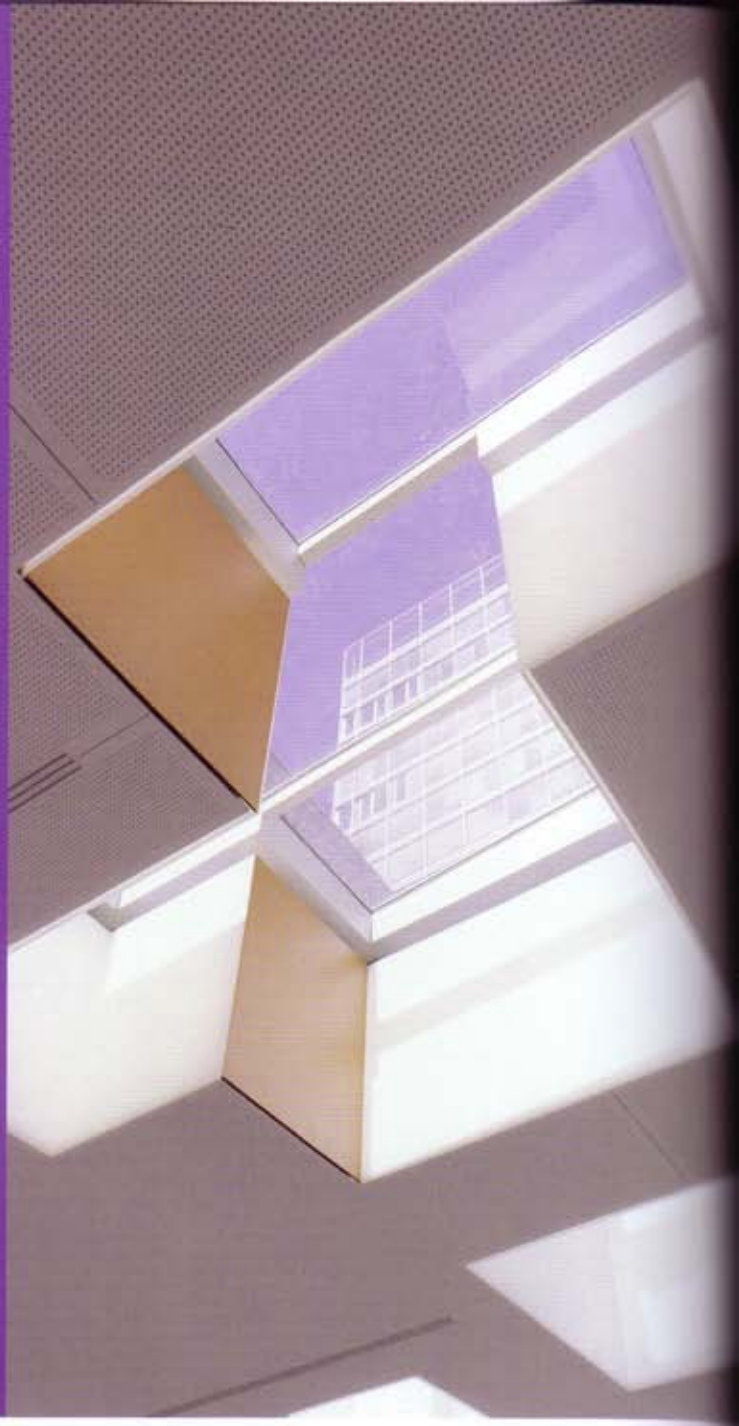
Frankfurt's famous 'Mainhattan' skyline has gained a new highlight in the form of a bank headquarter tower at the heart of the new business district west of the city centre. The twenty-floor high-rise is flanked by two seven-storey office blocks; the clear contours of its slim tower fit beautifully into the city's skyline. An airy five-floor atrium welcomes staff and visitors, but this entrance facility is more than a mere passage. The lush green courts at the sides are an invitation to stop a while, observe the comings and goings, and converse in an informal setting. The dominant materials emphasize the unerring sleekness of the architectural design and in this scheme also emanate a cool, almost severe aura – blue Jura limestone, glass, stainless steel.

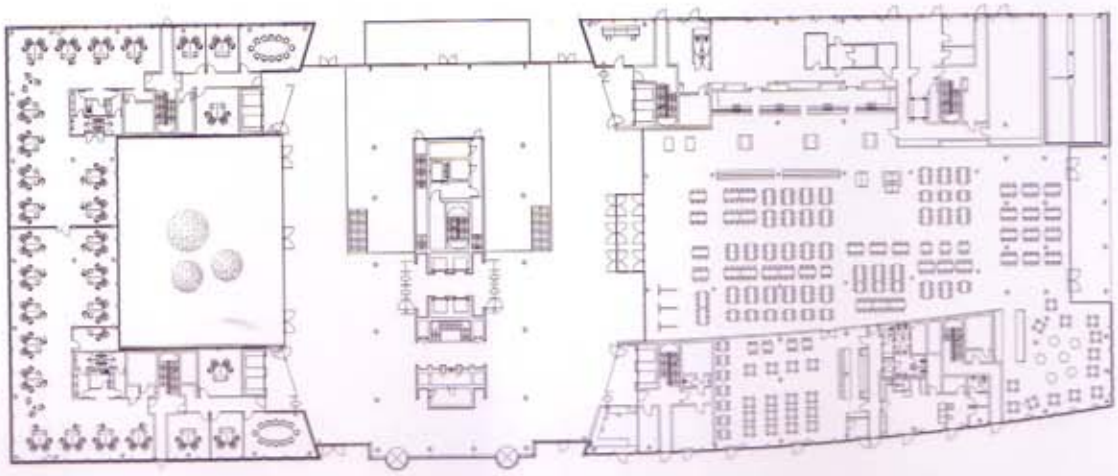
The offices and conference rooms are reached by lifts, while individual areas on the floors round the atrium are also networked by glass bridges and walkways. These multifarious connections cause an unceasing busyness to resonate through the glass hall. At the very top there is a skylobby offering broad vistas across Frankfurt and out to the hills of the Taunus. The spacious structures of the smaller lateral buildings include sport and cigar lounges for the little pleasures of the banking day. While the tower block is enclosed by a glittering, transparent glass shell, the facades of the wings are clad in glass and metal, some parts transparent, some decorated.

photographers:
Jens Willebrand,
Ralph Baiker

Bank Headquarter in Frankfurt

Elegant entrance.
The metallic gleam and clear transparency of the atrium anticipate the modern ambience of the rooms in this high-rise tower.





...tallic gleam in the ...Frankfurt's west. ...ght: Skylights ...ght into the ...in the office wing. ...Berlin.

The aesthetic standards of a doctor's practice are generally oriented on criteria of washability. That is, of course, sensible and obvious, but often leads to a general feeling of unease. In this project, where one floor of a late-nineteenth-century block was converted into a medical practice, the brief was to preserve and highlight the spatial qualities of the historical substance as a counterpoint to the inevitable medical infrastructure. The old parquet floor and the dark wood used for the reception desk, tables and storage areas communicate a calm, warm mood. Subdued light from large, white spherical lamps, bright curtains and white walls act as a generous, soothing background. The waiting area has a surprise in store: singleton pieces of furniture in light wood, as one would normally expect to find in a club or lounge. Bistro tables with bar stools complement the conventional rows of chairs along the walls, and fracture the familiar waiting room atmosphere. The minimalist design of the consulting rooms prioritizes medical procedures and is reduced to the essentials. A welcome note of untidiness to relativize the sterile cleanliness comes in the shape of a wall of bookshelves.

photographer:
Alexander Gnädiger

Interior of a Doctor's Practice in Berlin

The New Objectivity.
Above: The waiting room is characterized by clear lines and warm materials.

...layout of the old
...gates the aseptic
...the sparsely-
...consulting rooms.

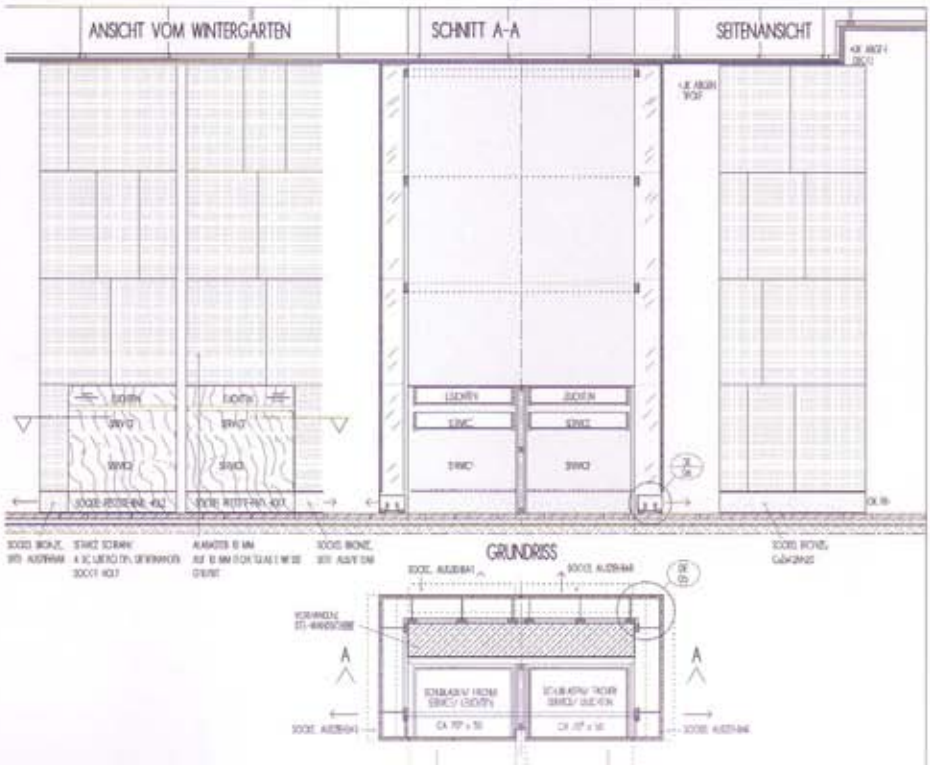
Hotels, Bars, Restaurants

The design for this celebrated restaurant on Pariser Platz focuses on the most simple and effective concept in the culinary culture of the western world: sensuality. The building rejects the guiding principle of recent decades, the 'new modesty' based on minimalism. Instead, luxury makes a triumphant comeback, with a wealth of rich, textured fabrics, wood and stone. The interior decoration is a conscious challenge to the contemporary decors of the capital's more conventional gastronomy. In the three hundred square metres of the restaurant, dividing elements and niches provide intimate spaces for discreet diners, but can also accommodate larger groups or those who wish to see and be seen. The layout of the reception and service area is intended primarily to allow guests to dine undisturbed, while still making it possible for the staff to coordinate their work smoothly. The decor is dominated by warm, golden shades, which in combination with the sand-and-burgundy velvet covers on the chairs, armchairs and benches create an exquisite atmosphere. Furniture, wallcoverings, countertops and coat racks all have a maple veneer. The room is bathed in an indirect, flattering light reflected from the gilded mirrors on the ceiling. The most remarkable source of light are undoubtedly the backlit stone walls of finely-cut onyx.

photographer:
Stefan Müller

Restaurant Margaux in Berlin

The joys of the palate. This restaurant abjures trendy design and proves that sensuality and classical proportions are no contradiction.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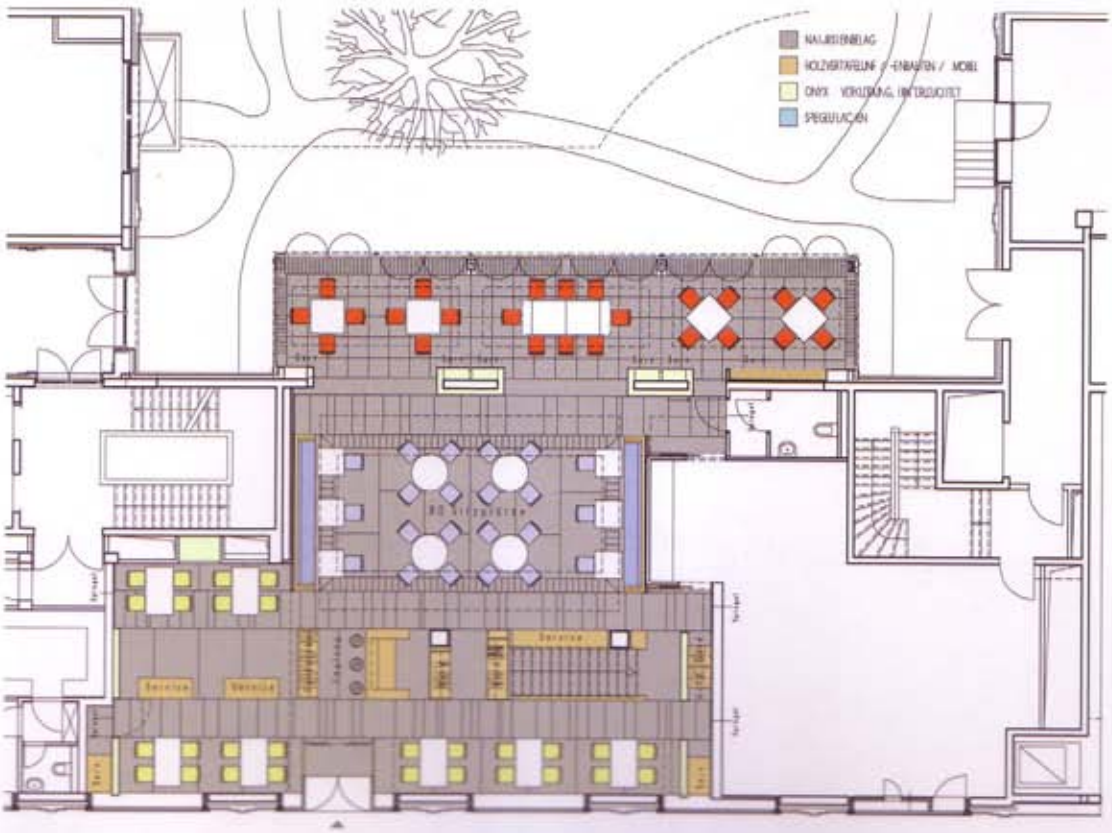


...-sliced onyx
...restaurant into
...sections and

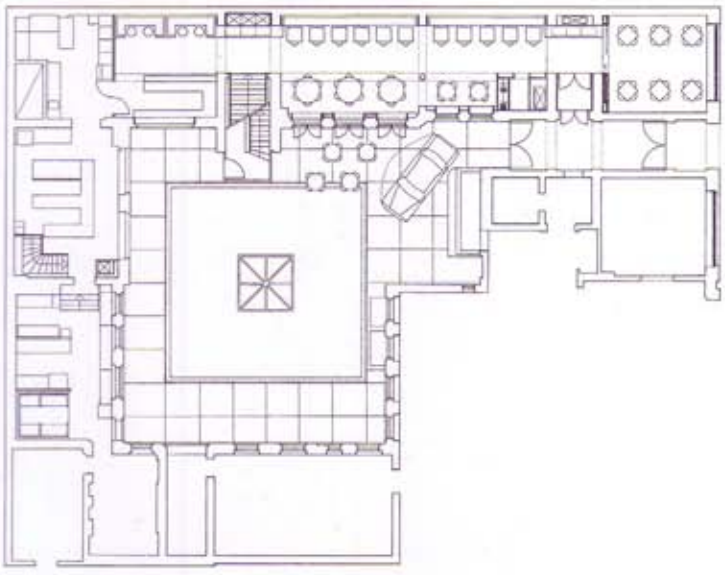
Restaurant VAU in Berlin

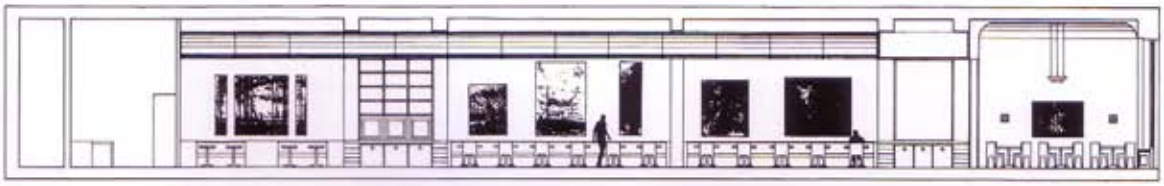
This restaurant on the Gendarmenmarkt in Berlin is not simply a business, it is an establishment. And it is not just the work of the chef that justifies the use of that connoisseur's word. The restaurant is located in a late-nineteenth century building, offering ideal opportunities for a classic design in keeping with the exclusive surroundings. The long, narrow dining area lies to the left of the entrance, under a barrel-vaulted ceiling of perforated Swiss pearwood. This layout is in accordance with the wish of the owner to create exhibition space for his collection of modern art. The wall panelling and dividers of blonde wood, along with the cantilever chairs, make for a light and airy atmosphere. The floor is set with parquet of black walnut. A staircase leads to the bar in the basement, whose many shelves may at first give you the impression that you have walked into a library. The shape of the room, without any corners or intimate niches – unusual for a bar – only serves to strengthen this slightly disturbing impression. Bar tables and specially-designed club chairs are grouped around the circular counter. The slate floor absorbs noise. And only the second glance reveals what the many shelves are for. There are no books on them. They are filled with coal briquettes. Today, martinis are shaken or stirred in the place that was once one of the city's biggest coal stores.

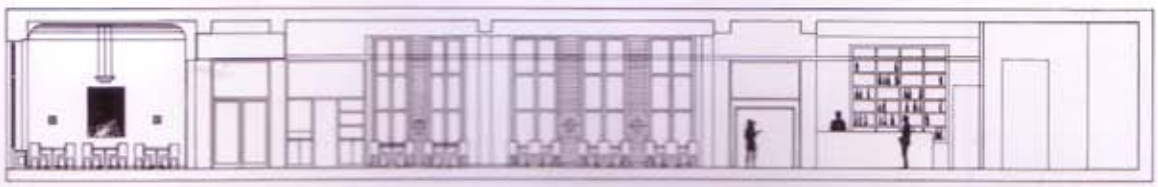
photographer:
Klaus Frahm

Expensive tastes.
Stairs of dark wood descend from the restaurant to the basement bar.

VĂU
VĂU







... the bar brings ... study. But ... really cool

The club is located on the first floor of a Wilhelmine-era office block on Berlin's famous Friedrichstrasse. The building is part of the dbb forum architectural ensemble. From the central lobby, visitors can enter the clubrooms, which are not reserved just for those who work here, but are open to guests as well. The oval-shaped bar of blonde wood is set in the middle, lit by an oval wreath of light suspended from the ceiling above it. The rounded bow windows and dark panelling in front of the heating elements strike a dignified historical note. They also create a light-and-shade contrast to the light-coloured walls and the oak parquet floors. The other furniture underlines the light, clear atmosphere. Instead of solid, heavy, leather armchairs, slim-legged, light, padded chairs are gathered around the tables, which can be moved and joined up as need decrees. Room-high black doors with glazed panels can be used to create separate spaces for meetings or private gatherings. The design and layout of the club is less like the original English clubs reserved 'for members only', than an open and welcoming place to meet and talk.

photographer:
Tomas Riehle/artur

Clubroom in Berlin

Clear and tidy.
The interior design speaks a
clear, open formal language.

counter is set in the
folding doors can be
create separate spaces
parties.

This complex of buildings, called DomAquarée, is set between the island in the River Spree and the city's famous Alexanderplatz in the heart of Berlin. It is home to a five-star hotel, privately-owned apartments, two office blocks and a day clinic. The different entrances guiding visitors into the interior play an important role in determining addresses in this new quarter of the city. The various types of buildings are home to a broad spectrum of room sequences whose common denominator is their generous size. A two-storey main entrance hall welcomes visitors to the larger of the two office blocks. From here, an escalator ascends to the atrium, which, as the starting point for further forays into the building, is a place to meet, talk and relax. A classic feature in this upmarket residential complex are the ground-floor foyers. Their design elements are reflected in upper-floor lobbies flooded with natural light. From the hotel atrium an elevator takes you to the roof, passing right through the vast, cylindrical aquarium that is the quarter's central architectural attraction. It unites two of the main design ideas for DomAquarée: on the one hand, it brings water and the building's waterside location right into the interior; on the other hand, it creates a vertical continuity within the quarter, and means that the interior spaces may be experienced in a third dimension.

photographer:
Philipp Meuser

New City Quarter in Berlin

Underworld.
The cylindrical aquarium in the atrium of this complex is nearly thirty metres tall. Bars and cafés are grouped around this focal point.

The maritime theme com
inside. Mosaic tiles and
specular surfaces playfully
evoke aquatic associations

and
– just being here
experience.

Just imagine it – the waiter brings you breakfast in bed, and, as you stir your tea, schools of brightly coloured tropical fish swim past your window. Look in the other direction, and you'll see the great dome of the cathedral built by the Hohenzollerns and the roofs of the buildings on Museum Island. Such a paradox is only to be found at Berlin's DomAquarée, and hotel guests in the building can enjoy the contrast to the full. The interior design represents an abstract continuation of the interplay of water and architecture in the surrounding city. Photographs of lake views from the countryside around Berlin are a clear link with the hubble and bubble of the huge aquarium that forms the focus of the complex, while the pale blue surfaces of matte-lacquered furniture, the aquamarine mosaic tiles and the light cushions in these bright surroundings create an atmosphere of drifting and weightlessness. Artfully adapted motifs of underwater worlds have been heat-pressed onto the dark-framed bed heads and seem to be part of a fantastical diorama of flowing lightness.

photographer:
Hadley Kincade

Hotel Radisson SAS in Berlin

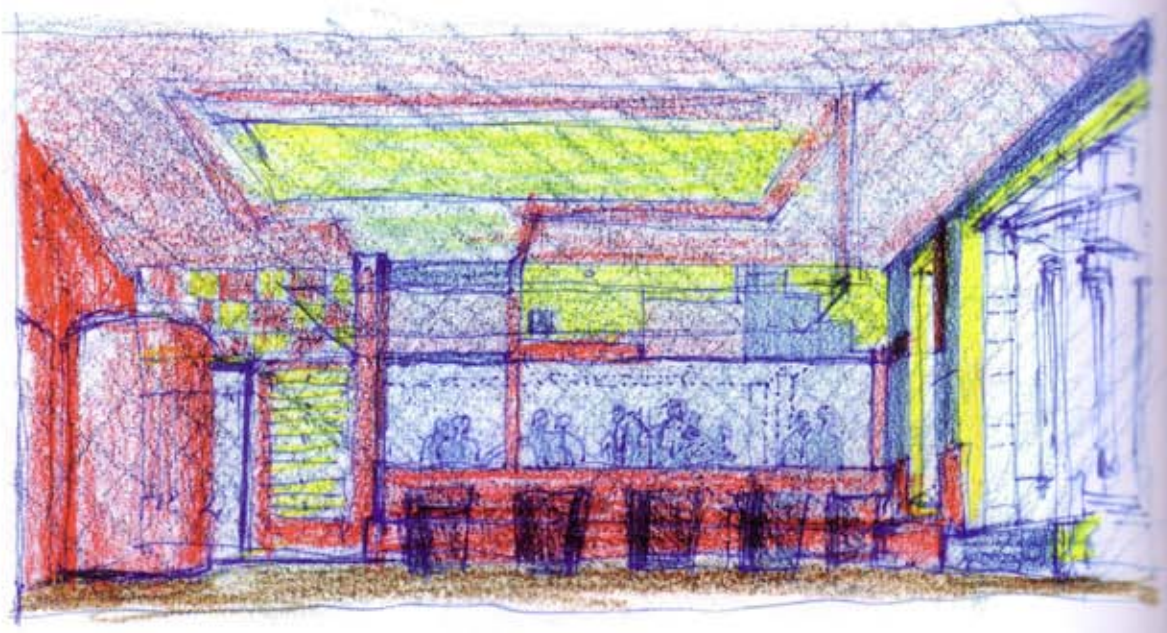
Fish for breakfast.
The rooms looking toward the atrium offer a direct view of the tropical aquarium.

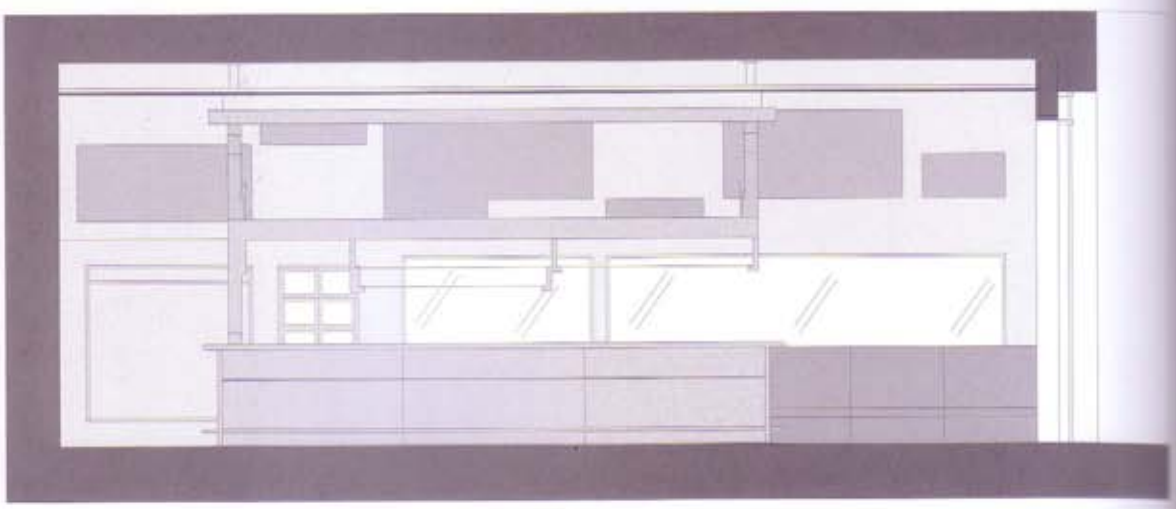
...reflects the
...ication, creating an
...of transparency
...ness.

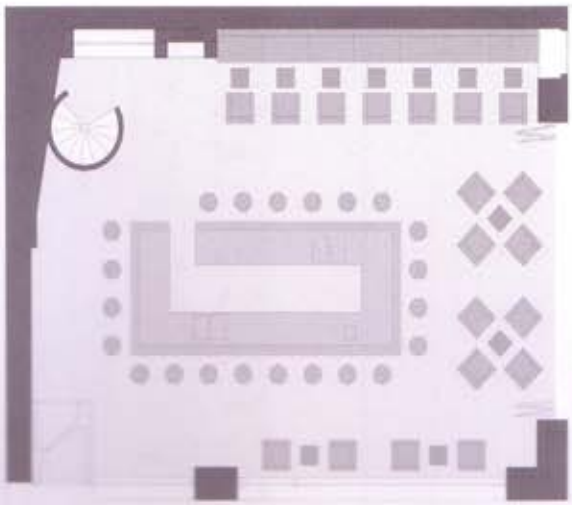
This bar on Berlin's exclusive Gendarmenmarkt caters to the city's night owls. But – whether it is the prominence of its location or the intention of the owner – it is more of an American-style bar than a discreet, anonymous establishment typical of old Europe. The large, uncurtained windows offer plenty of opportunity for patrons and passers-by to make eye contact. The counter with its coating of 925 sterling silver is the busy hub of the bar. The decor is more or less pure film noir: armchairs, benches and barstools upholstered in red leather; small, low tables and dim lighting provided mostly by sparse light fittings on the dark blue wall panels alongside the counter and the light that shines in from outside. The coral-coloured walls and ceilings have been mounted as uneven surfaces. Two tables are discreetly placed in a kind of niche for more intimate conversations. The rectangular shape that hovers above the bar could have been taken straight from a stage set; it defines the centre of the room. By day, the large glass front ensures that the bar is present and connected to the world and banishes all notion of dark-loving decadence. But it is at night that the real idea behind the design comes into its own. In front of the backdrop of the brightly-lit Schauspielhaus on Gendarmenmarkt, the patrons of the dimly-lit bar become dark silhouettes.

photographer: Stefan Müller

925 loungebar in Berlin





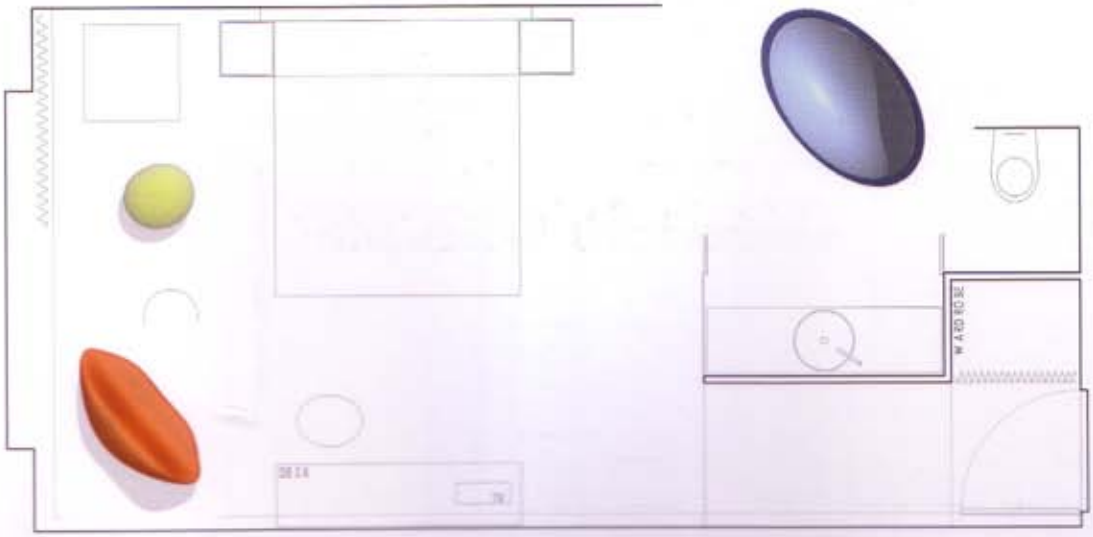


...mics the classical
...d urban American

The hotel room has often inspired designers to try to create something out of the ordinary. But only in more recent years have hoteliers in big cities sought to redefine it as an artefact in its own right. The aim is not really to create a homelike cosiness in which a broad spectrum of guests would feel comfortable; rather, the goal is to find a design concept for the discerning art lover. In the course of overhauling one existing hotel in London, the rooms were turned into veritable art themselves, with furnishings, fixtures and architectural structures incorporated into a framework designed especially for them. Colour or writing transformed walls and ceilings into art objects. The island-like bed in its hi-tech alcove creates a gravitational field around which the colour-contrasting, sparse furniture is grouped. A unique lighting concept, wall-high mirrors, white walls and blonde wood floors bring to mind the 'white cube' – but then a guest enters, breaking and recreating the atmosphere.

Art'otel Park Plaza in London

All the world's a stage, and all the men and women merely players...



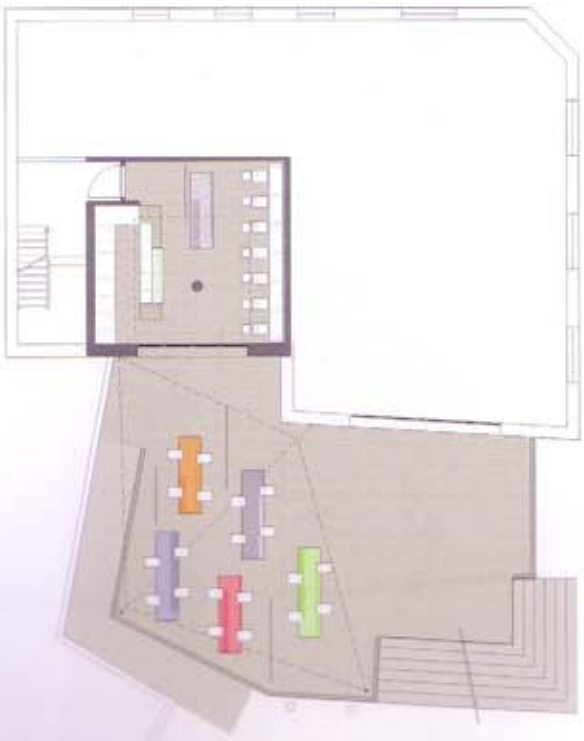
...nd effects from
...ed light sources
... the character of
...

This espresso bar is located between Metzingen's historic city centre and its modern shopping mall. The deliberately urbane design is determined by its situation – a small room in an internally modernized old building, entered down steps from the higher square in front. Out on the terrace, an awning shelters the long, internally colourful illuminated benches with integrated table elements. The rather anonymous, fleeting atmosphere of a bar is anticipated out here, where the guests mostly take their places back to back on the showcase-like benches with their little interlocking tabletops. Within, a long free-standing bench echoes this design idea, thus linking the situations inside and out. Along the wall, little fixed tables and monolithic oak stools combine to form a fragmented yet geometrically coherent ensemble facing the plain contours of the counter. The suspended illuminated ceiling represents a counterpart to the awning on the terrace. Coloured stripes in the plaster, the rough concrete ceiling and the smooth composite floor produce an aesthetically discriminating, detached atmosphere that would do any town proud. Even in provincial Swabia.

photographer:
Hartmut Raiser

Espresso Bar in Metzingen

Cool and geometric. Minimalism was the guiding principle for every detail in this interior.



TOILETTES
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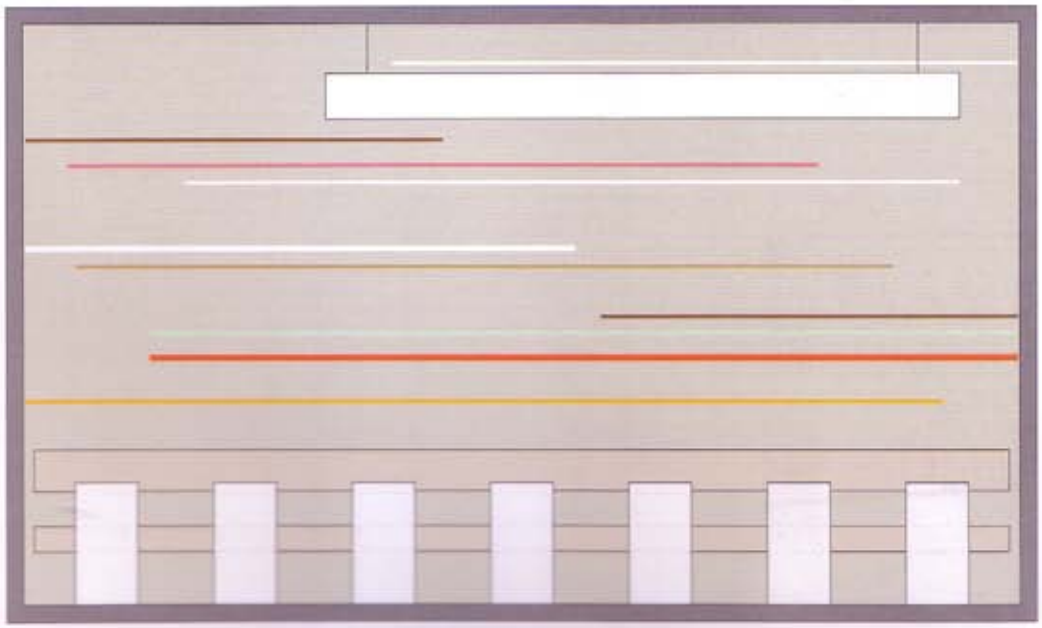

...in forms and an emphasis
...rizontal lines create an
...ssion of spaciousness.

In 1928, Erich Mendelsohn designed the Universum cinema, which was at the time the biggest in Berlin. The round, dynamic building on the Kurfürstendamm survived World War II and the frenzy of renovation during Germany's post-war economic miracle. Since the start of the 1980s, it has housed the prestigious Schaubühne theatre. The newly-renovated Universum Lounge is a nostalgic reminder of the building's history, and its central concept remains true to the phantasmagorical worlds of the cinema and the theatre. The shape of the building determines the contours of the interior. The bar decor has been lifted directly from the set of the innocent science fiction movies of the 1960s with their touching faith in technology and progress. Shimmering gold wallpaper provides a backdrop for large-format slide pictures showing images of the first landing on the moon. The front of the counter is decorated with an almost cubist bronze relief; apart from the curtains of fine brass chain at the windows, it is the only ornamental element in the room. The colours and the soft-edged, rounded form of the benches, stools, tables and picture frames make for a very relaxed atmosphere. A round digital clock on the wall near the counter is a subtle reminder of the here and now. It could also be a countdown.

photographer: Karl Bongartz

Universum Lounge in Berlin

Back to the future.
The interior of this bar alludes
to the soft, upholstered
futurism of the past century.

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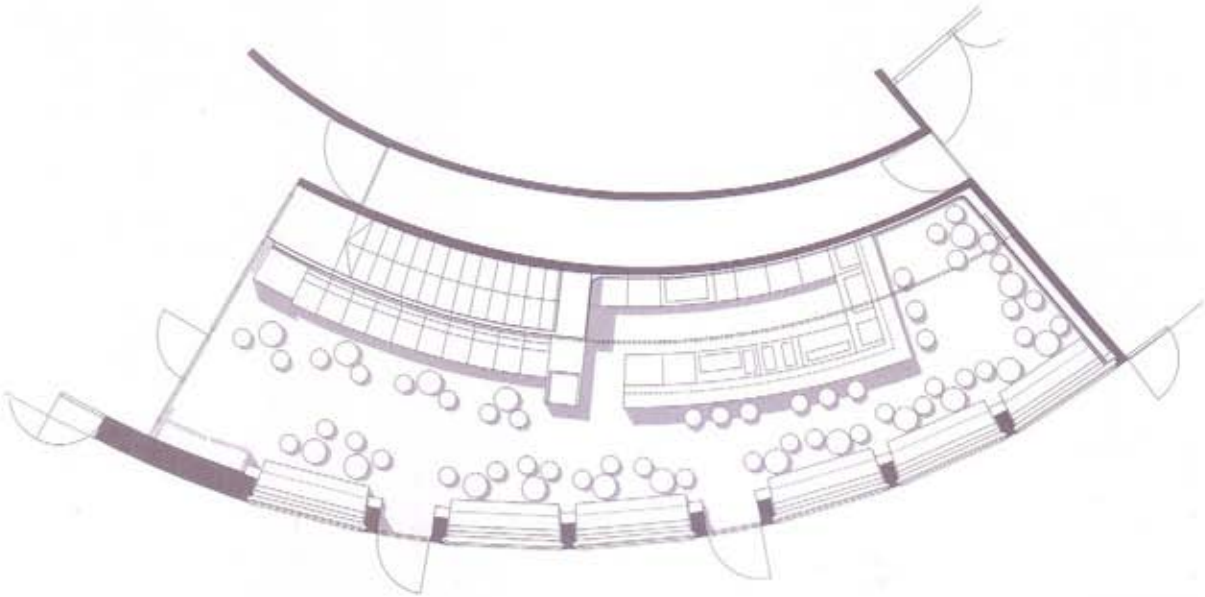
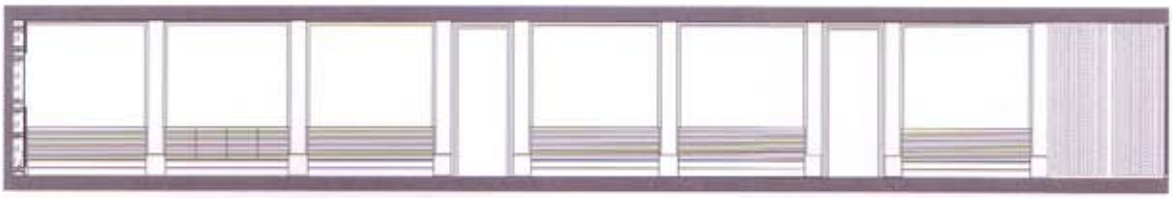
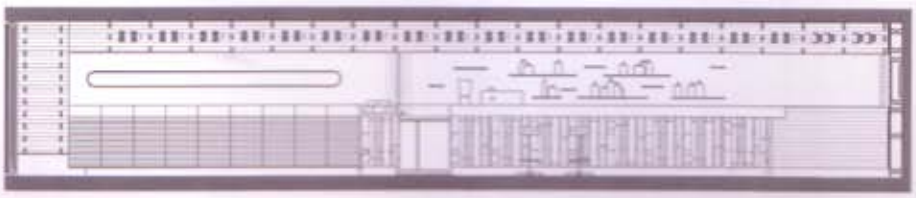






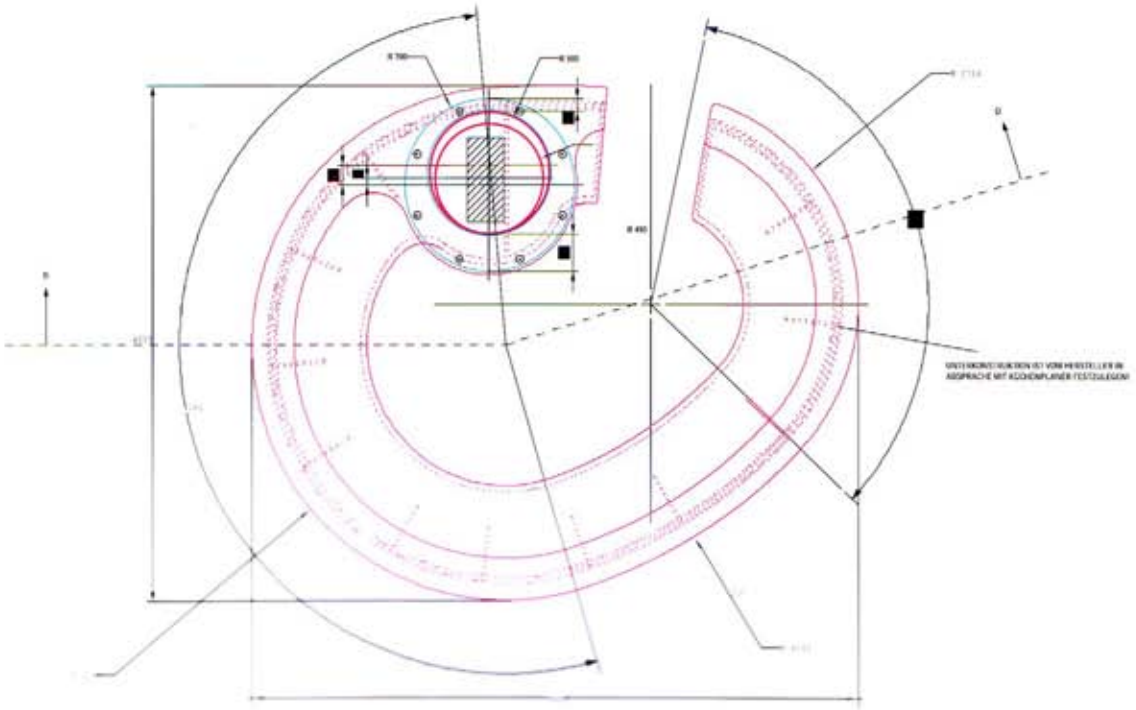
ound shape of the building
spired the design of the
gs and furniture.

This hotel on Berlin's renowned Kurfürstendamm offers accommodation primarily to business travellers and discerning visitors on short trips to the capital – guests who set great store by a central location and the feel of the big city. Just stepping into the lobby has to be the start of an out-of-the-ordinary experience for them. This foyer has been designed to a bold concept in which there are no right angles; everything is in round, oval or elliptical curving lines. The room appears to flow on into the rest of the building in gentle, soft waves. The concrete supports have been transformed into huge sources of light, around which are grouped low, softly-shaped upholstered benches. The cream-coloured walls and ceilings contrast with the black stone floors to create a clear, untroubled background to the idiosyncratic shapes of the fixtures and accessories. During the day, the routine of a hotel dominates, and a busy coming and going fills the space; in the evening a transformation takes place – the foyer becomes a lounge in which urbane locals rub shoulders with the hotel guests as they sip their cocktails. The design really comes into its own – the furniture, upholstered in dark violet, can be pulled up into groups or scattered about the room. The light fittings bathe the entire picture in a mild light. And the travelling salesman can relax.

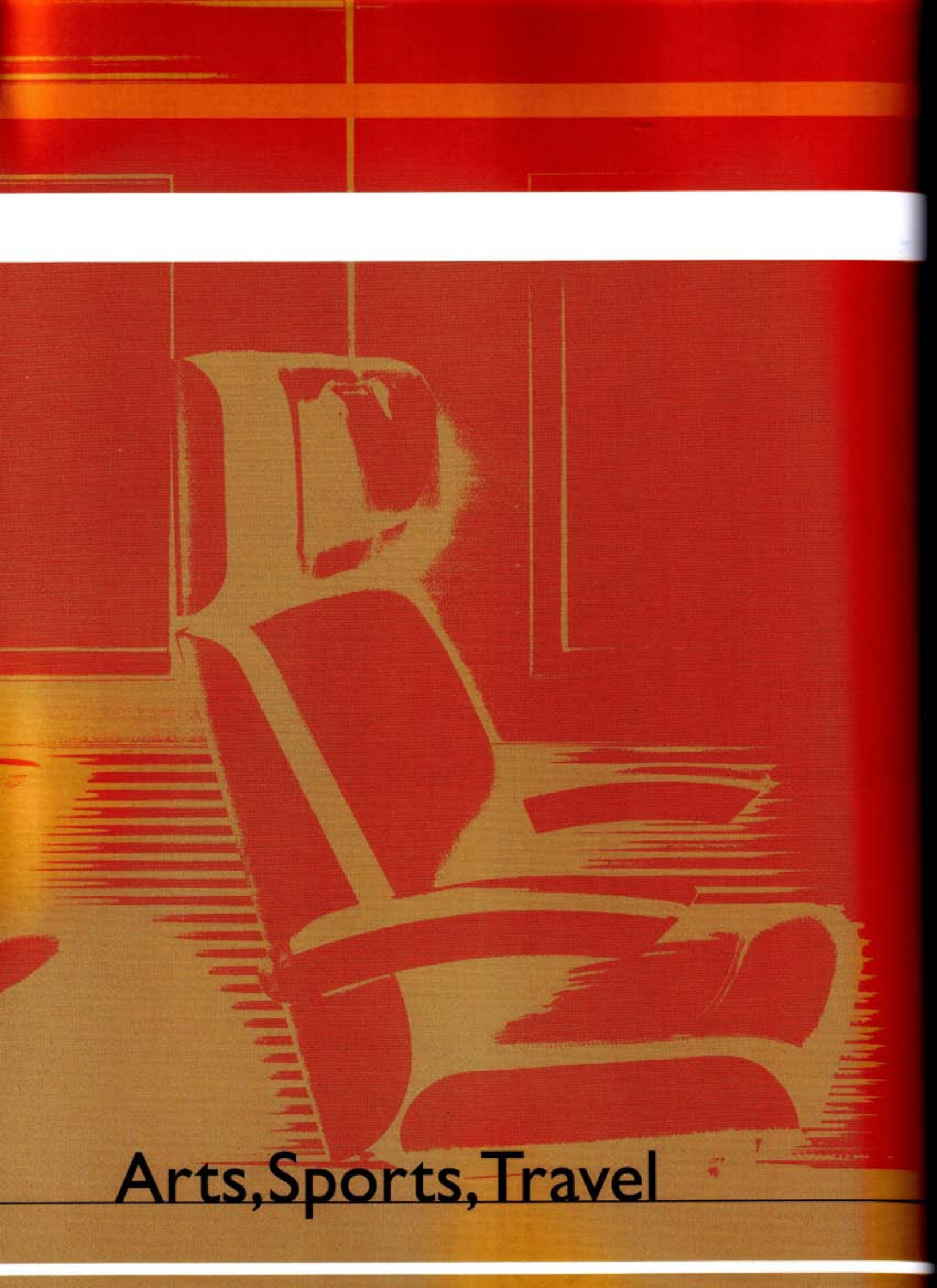
photographer:
Daniel Kessler

Hotel Foyer at Ku'damm 101, Berlin

Check in and order your cocktail – after dark the hotel lobby turns into a lounge bar.



...edges or corners are
...ound where a thoughtful
...ment of seating and
...columns defines the
...structure



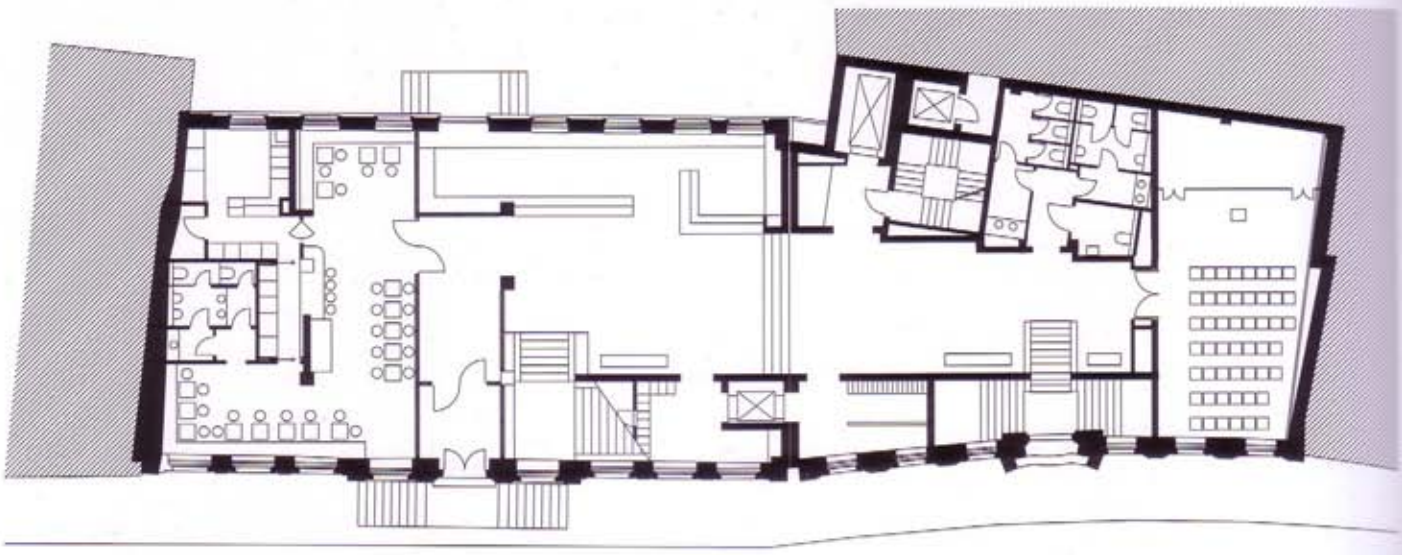
Arts, Sports, Travel

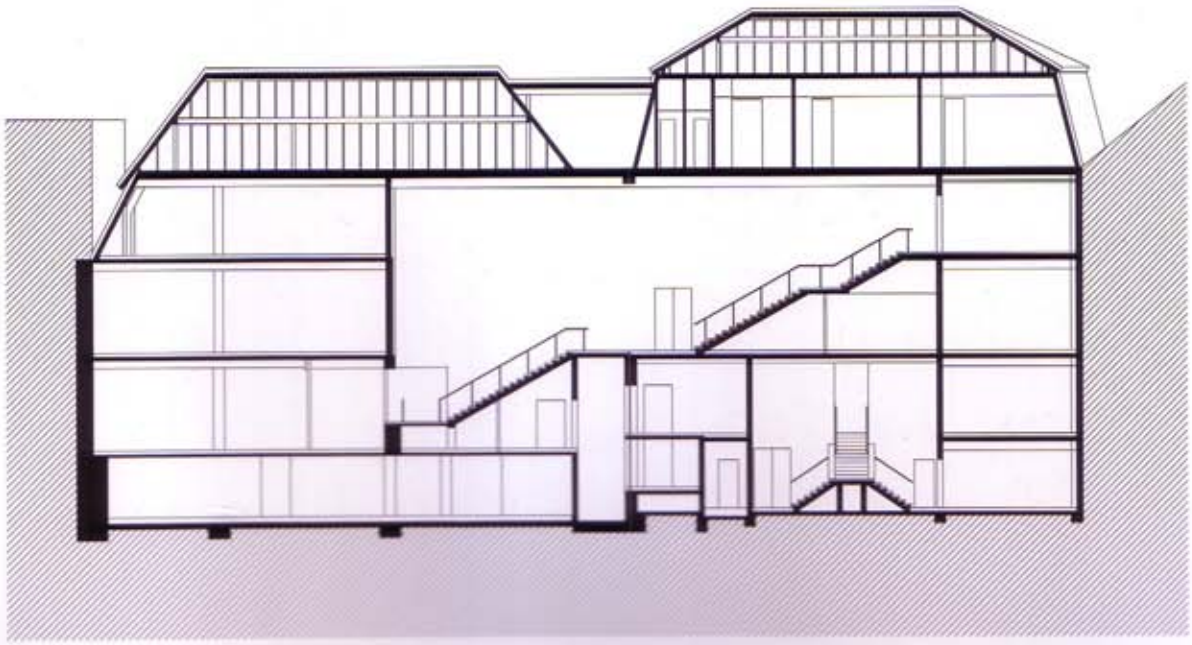
One of the biggest collections of Picasso's graphic art may be found in the German city of Münster. A museum was specially fitted out in the city's old town to provide the pictures with a permanent home. By linking two historical buildings, a generous venue was created, with space for a cafe, a function and lecture room and of course the exhibition itself. Delicate artefacts such as graphics require understated surroundings. The exhibition rooms in the two upper storeys therefore aspire to be no more than a discreet and fitting backdrop. Oak parquet floors, light-coloured walls and clear proportions create an ideal atmosphere for the quiet contemplation of the artworks. There is nothing to distract the beholder's attention. But it is not simply the peacefulness of these rooms that gives visitors the feeling they have stepped out of the noisy everyday world – this impression is reinforced by the lighting, which has been dimmed to fifty lux to protect the pictures. The dark frames, an integral part of the design, set every picture apart from its neighbours. Only the stairwell strikes an unconventional note. This space reaches the height of the three-storey-high rear wall, linking the two parts of the building and providing access to the exhibition rooms. Large windows present a view of the interior to the outside world, sending a message to the city that this is a place where you can see something quite out of the ordinary.

photographer:
Stefan Müller

Graphikmuseum Pablo Picasso, Münster

Climbing the stairway to art. The stairs leading up to the galleries quote the staircase in the Alte Pinakothek in Munich.





buildings are linked
ther internally, with the
structure of the ground
providing a sophisticated
between the two parts.

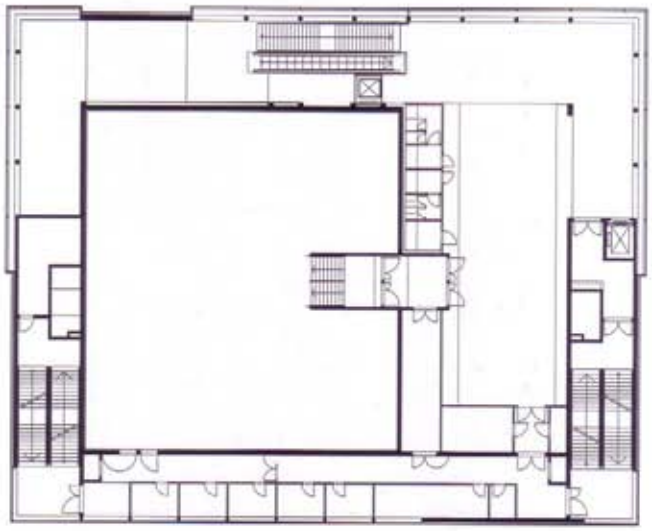
Multiplex Cinema in Berlin

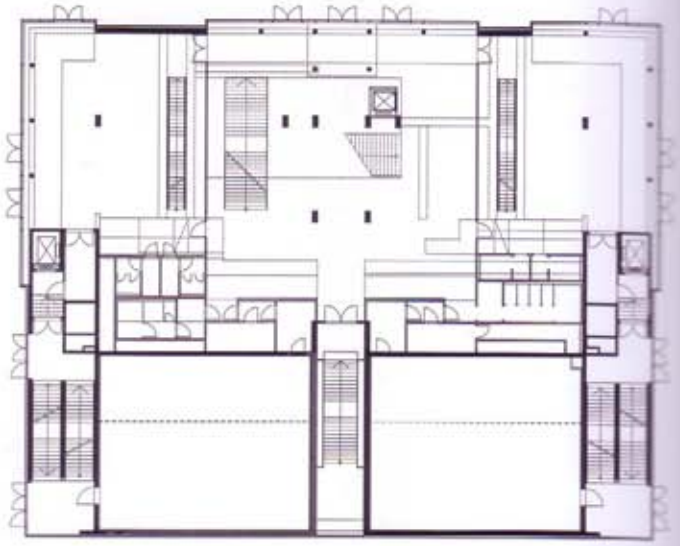
This place has everything. Shops, a subway station, department store, cafes and lots of people. But until recently, Berlin's Alexanderplatz did not have a cinema. The building of the new movie theatre is immediately noticeable – its exterior is a compact block with a facade of highly polished black granite. Located next to a grey construction of prefabricated concrete, the cinema looks a bit like a piece from a different set of building blocks. It almost seems like a black box. But the glassed-in platforms running along the corners of the building in the foyer area set up an interactive relationship between the interior and exterior. On the inside, nine cinema halls with a total of 2,400 seats are distributed over four levels. Access is provided by a plain, open staircase. Simple geometric shapes and spaces set the tone of the decor. Countertops, the box office and seating in the foyer all take the shape of blocks or cylinders. This minimalist aesthetic corresponds with the colour scheme, which is limited to the use of white, red and black. Anthracite tiles or carpeting cover the floor. Most walls and ceilings are white, while black or an intense red was used in the cinemas themselves. The close atmosphere this creates makes it all the easier to immerse oneself in cinematographic imaginary worlds, while the openness and clarity of the foyer gives one a clear view of the reality of the city.

photographers: Florian Bolk, Dieter Leistner

A grand reception. The building's coolly glistening stairwell boasts almost extravagent dimensions.

7
8





...le the foyer has been kept ...sparent and open, the dark ...th of the theatres draws the ...magoer into the dream-...rld of the silver screen.

Relics of the industrial age are among the favourite playgrounds of the contemporary culture business. The heritage-listed 'Jahrhunderthalle' is situated in the Westparkareal in the industrial city of Bochum, the former grounds of the Krupp steel works. The Ruhr-Triennale 2003 culture festival chose this area of the Westparkareal as its central venue. Two new buildings were added to the historical ensemble to meet the many and varied needs of a festival venue. New fittings and fixtures were largely avoided in a successful attempt to preserve the character of the halls. Nothing disturbs the charm of the filigree structures inside the sturdy shell. It is a marriage of opposites – on the one hand we have the delicate appearance of the roof, supports and railings; on the other, rough brick and thick walls. The only really new elements are the fixtures needed for staging cultural events. Visitors are received under a wide canopy and guided into a generously proportioned foyer, which provides access to the stages and podiums. The four communicating halls have been fitted with mobile stages and seating as well as a flexible system of curtains, so that every conceivable scenario in varying dimensions can be staged in the name of dramatic art. Staircases and lifts ascend to the new gallery level, which offers a broad vista of the surrounding parklands.

photographer:
Tomas Riehle/artur

Art Festival Venue in Bochum

Opposites attract.
The elegant modern structures accentuate the raw beauty of the industrial building.

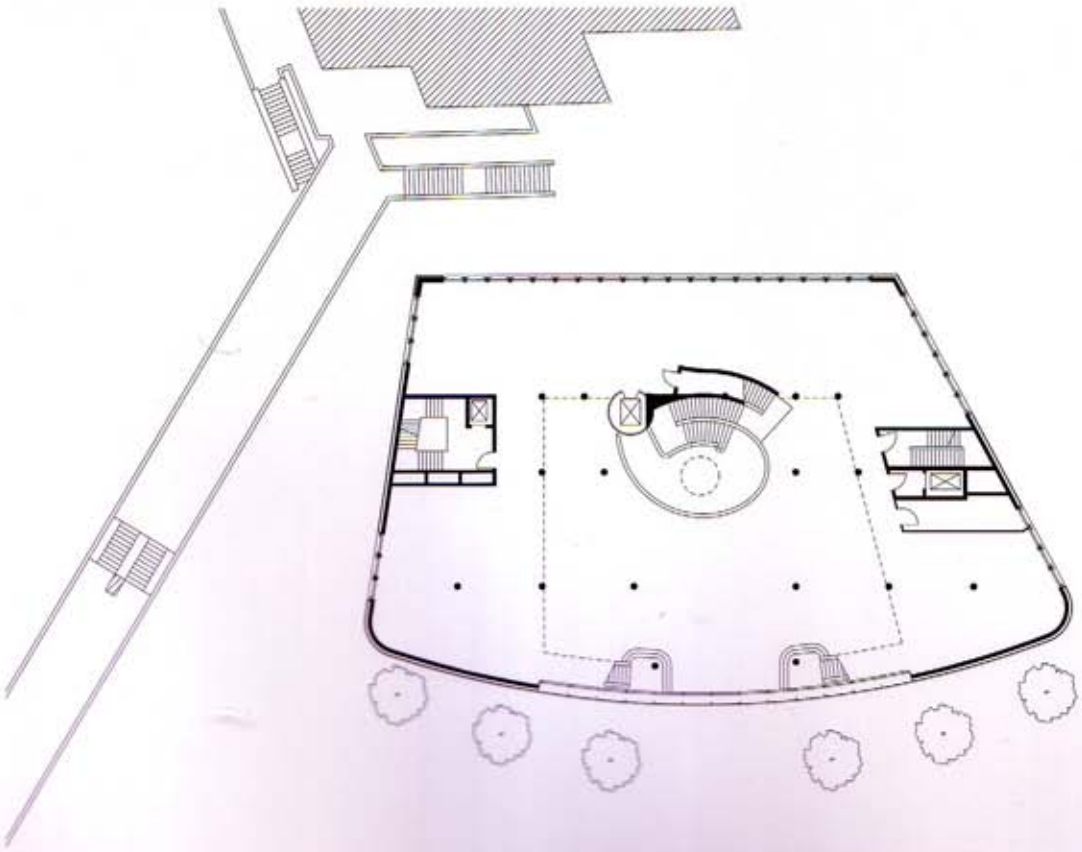
glass facade enhances the
's spaciousness. The
ble spatial organization
s a wide variety of uses.

The newly-built library and youth music school in the town of Pforzheim is a slightly curved, irregular trapezoid with its main facade oriented to the south. Along with the rooms of the library, the building also houses the music school and its concert hall. The interior design takes up the curvature of the outside. The heart of the building is at the same time its structural backbone: the curving staircase in the middle which links the foyer, the library and the gallery above it. A precisely-placed skylight with emphasised edges floods the stairwell with light. The library area incorporates the first floor and the gallery. Rectangular windows let in plenty of light, which reaches right to the back of the interior. The classic forms of the fixtures and furnishings and the rows of shelves help to create a quiet air of concentration. The colour chaos of countless book spines is held in check by the dark coral-red of the furniture. Green-shaded reading lamps are a nostalgic nod in the direction of the classic library. As dusk settles, they transform the desks into islands of undisturbed reading.

photographer:
Stefan Müller

Town Library in Pforzheim

Let there be light.
The reading room is light and airy, while the dark shelves and rows of tables add the classical library touch.



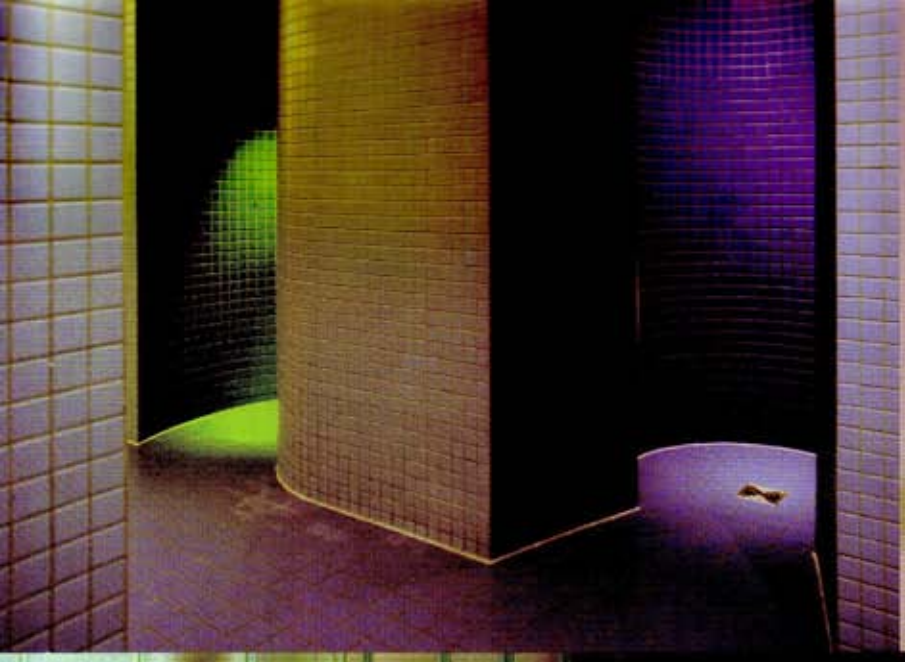
...ounded forms within the
...ing echo the gentle curve
...e facade.

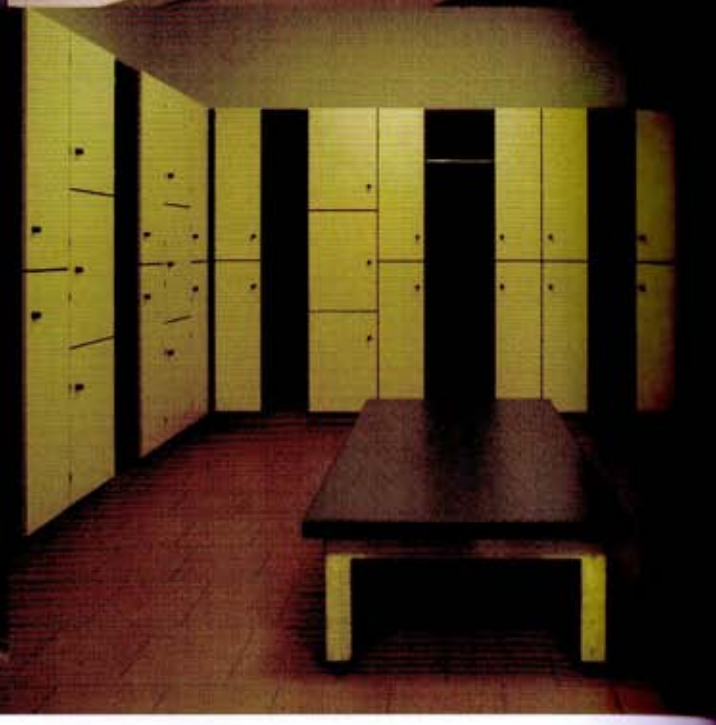
Anyone planning to build and run an upmarket fitness studio in a shopping centre on the edge of town will have to come up with some good ideas to counter the proverbial blandness of such places. This unusual facility of more than two thousand square metres was created on the fringe of Berlin. Functions requiring smaller amounts of space, such as changing rooms, saunas and rooms for less expansive disciplines like yoga were put into spaces constructed as closed cubes. The larger areas for wellness and the more popular sports courses, such as aerobics and swimming, were divided up using walls of translucent profiled glass. This proved to be not only the most cost-effective building element, meeting all the technical and construction requirements, it also has convincing aesthetic qualities. The semitransparent walls blur the silhouettes of the patrons, and the light shines soft and mellow; the contrast between open and closed rooms dissolves. The green tint to the glass gives the indirectly lit indoor swimming pool in particular the feel of a displaced underwater world. The foyer, however, takes a bold stance against the dominant cool, Atlantic atmosphere – its bright red fireplace and the nearby wall-high stack of firewood radiate a real, crackling warmth.

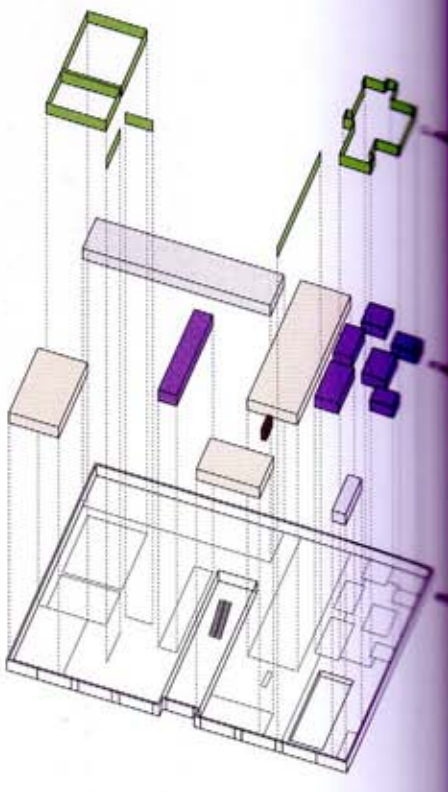
photographer:
Thorsten Klapsch

Lifestyle Salon and Spa in Berlin

Fire and water.
The cosy warmth of the fireplace provides a deliberate counterpoint to the smooth, cool fitness studio ambience.







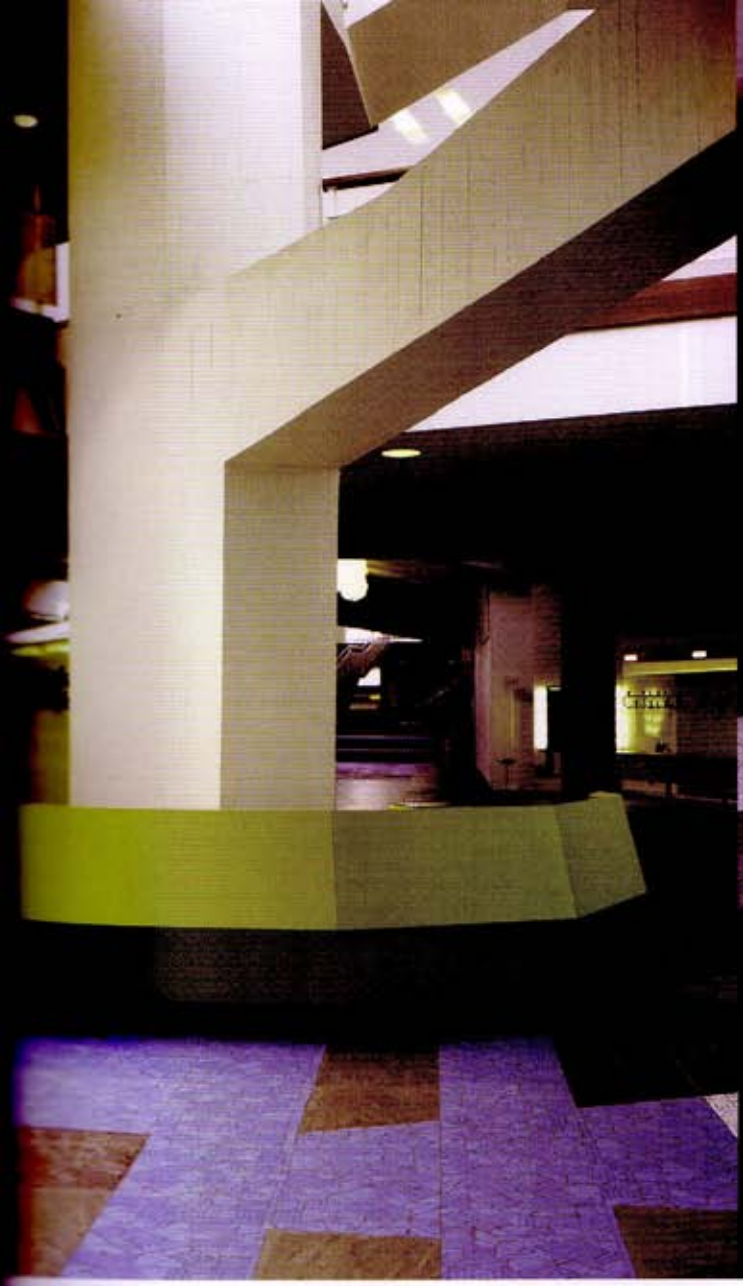
emphasis is on the vertical, ly in the fittings. The of profiled glass set

Modernism is not as young as it used to be, and that also goes for the famous home of the Berlin Philharmonic, built in 1963 by Hans Scharoun. Cautious adaptation and modernization are now to adjust the historical listed building to up-to-date technical and infrastructure standards and to find attractive solutions for the current, improvised functional arrangements. The concept for overhauling the foyer focused on preserving the freely flowing space. New fittings do not obstruct but channel the streams of patrons; while shapes and colours are oriented on the basic architectural themes of the building, they are more than mere copies or nostalgic epigones. To prune back the wild growth of sales stands, a small shop selling CDs and books was planted in the north-eastern part of the ground floor. Housed within glass walls, it melts discreetly into its surroundings. As the number of existing counters was too small to quench the concert-goers' thirst, an additional bar was installed around one of the V-supports of the concert hall. A similar wooden construction with a coloured lacquer finish was used in the CD shop; its inconspicuous shape accommodates all required functions. The new Green Room enriches the concert-going experience. Used until recently as a lumber room, this former press room has been transformed into a lounge. It adapts equally well to small, private functions as to large receptions and banquets.

photographers: Maximilian Meisse, Stefan Müller

Lobby of the Berlin Philharmony

Classical repertoire. The former press room has been converted into a lounge for discussions and smaller receptions.



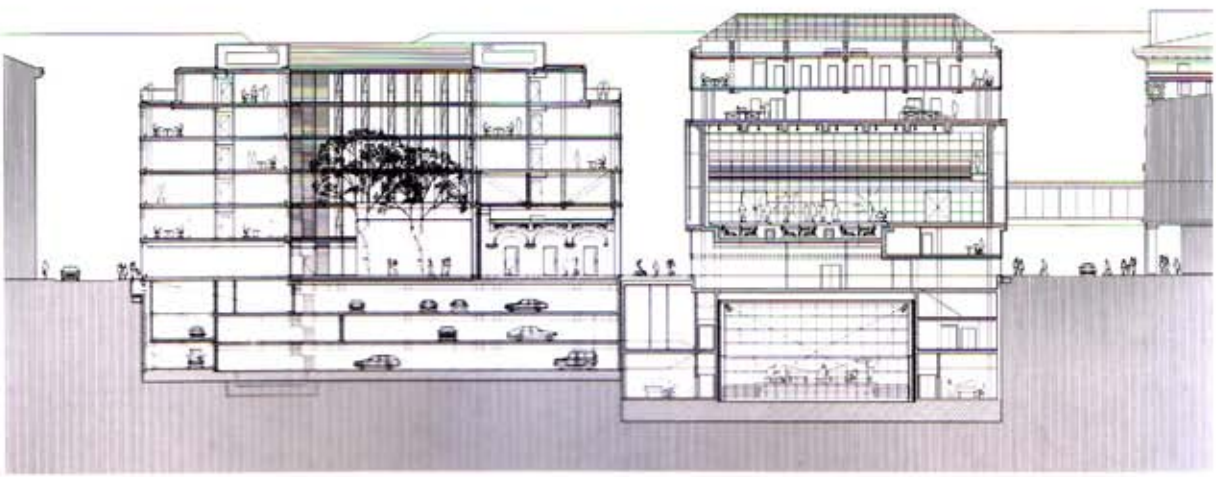
new fittings in the foyer
monize tastefully with the
ing, open space. Their
gn follows Scharoun's ideas.

Multipurpose Venue in Munich

Munich's Marstallplatz was the last gap left by the bombs of World War II in the heavily built-up inner city. This space is fringed by the residence of the former rulers, the Wittelsbach family, and the Bavarian State Opera House. It is to be developed into a compact cultural centre, with a new opera building and two office blocks. A modern shopping and office complex has recently been completed on the site of the historical Bürklein building. While this building's historical facade on the main thoroughfare of Maximilianstrasse was reconstructed, the back of the complex is of glass. The Maximilianhof folds its four sides around a square green courtyard. A glassed-in peristyle creates a transitional space between the interior and the street. The storeys of office space above that have room-high glass walls. The focus of the new building is the future rehearsal stage for the opera, with four large auditoriums and library rooms as well as workshops and administrative offices. The auditoriums naturally take up most of the space in the building. The clear, unadorned design and modern technology create a venue with a multitude of possibilities for any kind of event. The foyer carries on in this plain style, its transparency, geometric shapes and generous proportions reflecting the basic principles of the whole new building.

photographer:
Claus Graubner

New in the programme. The foyer of this modern theatre complex adheres to a clear, functional formal language.

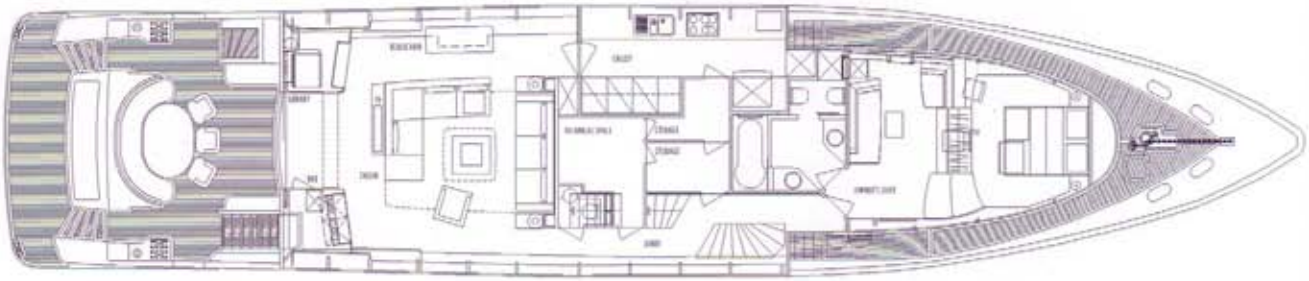


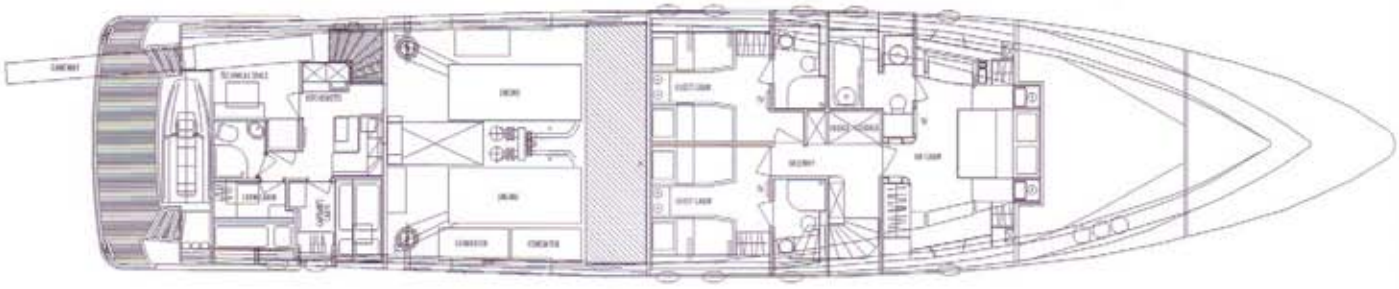
e stage and auditorium are
cellently equipped and their
xibility makes them suitable
r many different types of
erformance.

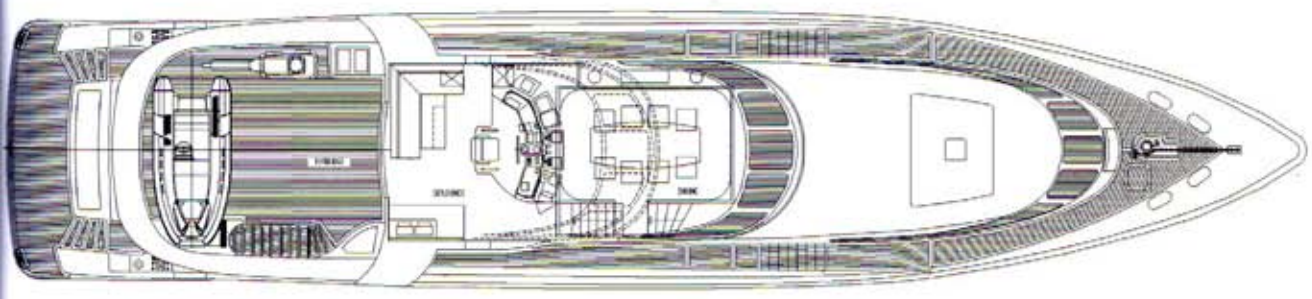
The landlubber's ideas about the inside of a yacht are probably drawn from old movies in which James Bond appears, or the Côte d'Azur, or both. And just how close reality comes to cinema fantasy may be seen in this interior of the 102-foot 'Baron 102'. The design of the three decks follows an algorithm of outside to inside, from open and public to closed-off, private spaces. The generous proportions of this private yacht are also reflected in its interiors. The fittings and fixtures were all specially made so as to guarantee an optimal use of the limited space available. Carefully planned views to the outside demonstrate that the characteristic atmosphere of a boat has been accorded particular attention – especially on the club-like main deck and in the dining area on the 'tween deck above it. All the construction elements of the yacht – the ribs, the hull and portholes – are used to determine the interior design. Curves and edges echo the streamlining of the body of the boat; windows are accentuated by light fittings. A restrained use of colours and shapes characterizes the design. The furnishings are consistently kept in the plain, modern style of the 1960s. They are made of multiple varnished satin-walnut and create a contrast with the maritime white of the ceilings and the hull.

Interior of a Motor Yacht

North by Northwest.
The design refuses to scrimp on distinguished atmosphere, and is inspired by the functional beauty of the 1960s.







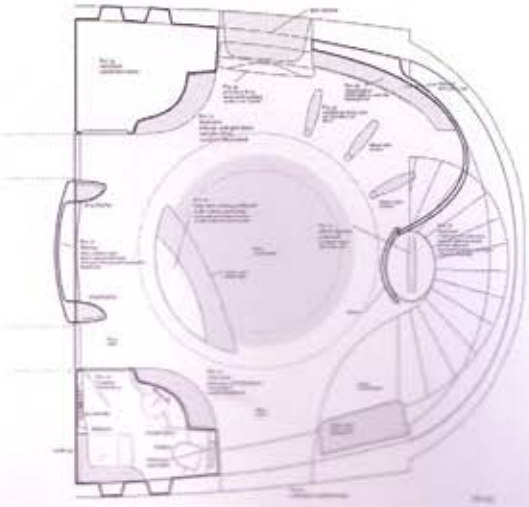
e yacht's three spacious
ecks make the best possible
se of the available space.

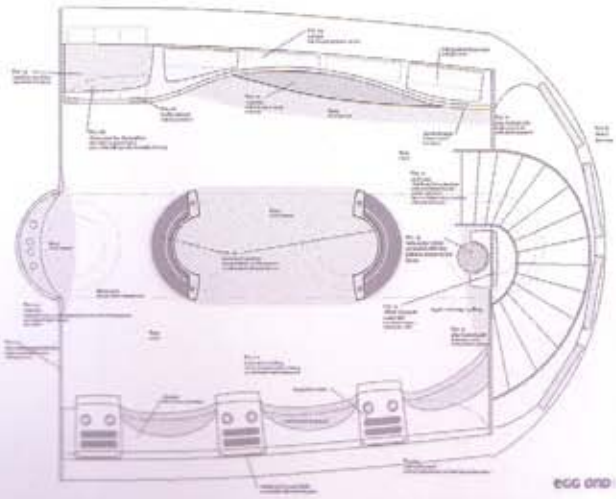
It's a little bit of science fiction and a little bit of decadence. It would make a good movie set, but could just as well be the real property of a very wealthy frequent flyer. The one-to-one model of a passenger plane's cabin presents a new concept of flying. The passenger of tomorrow will no longer be forced into fettered passivity. Instead, he will regard long-haul flights as part of a relaxed and varied travel experience. The interior is rather like that of a fast yacht. But light, air and lightness form a trinity equally essential to flying. This design represents a radical break with the usual structures of aeroplanes. There is a library, a 'shopping plaza' and a bar lounge on the upper deck. The passenger can stroll back and forth between the various areas over two levels, killing time in a sociable manner. Windows become projection areas for lighting in a virtual day and night rhythm. The futuristic look here could just as easily be translated to other styles: classic in palisander, modern in glass and stainless steel, or contemporary in a retro design. The only remaining reminder that one is in an aeroplane will probably be the 'fasten seatbelts' sign.

photographer: Stephan Sahm

Lounge Area for the Airbus A380

Fasten seat belts? Those days are over. Flying will be plain sailing, and the only thing shaken here will be the cocktail.





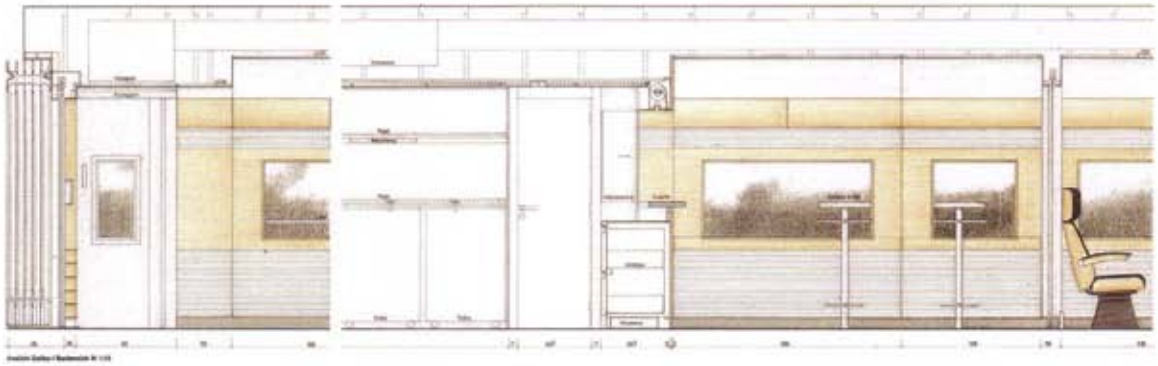
long-haul passenger of the
will be able to saunter
the bar to the shop.
the speed of flying
the pleasures of a cruise.

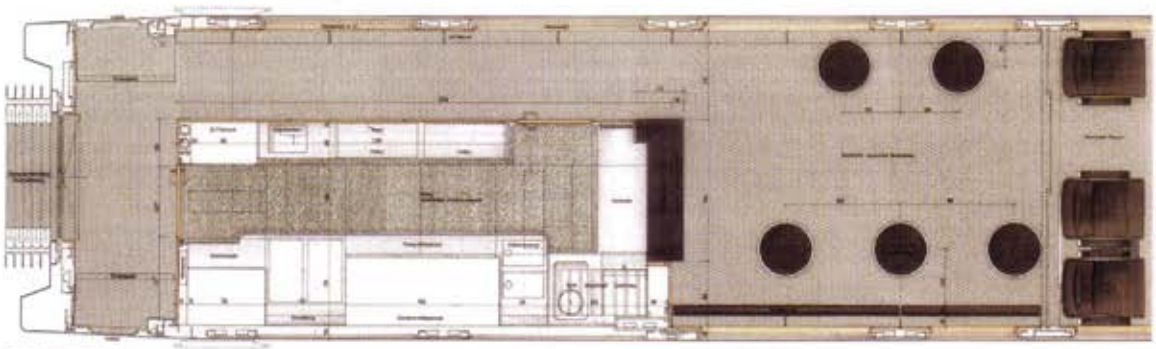
For business travellers commuting between major German cities, there are aeroplanes – and the 'Metropolitan' by the German railway company. This modern high-speed link is intended as an alternative to the hassles of flying relatively short distances. It unites the benefits of a comfortable train ride with those of exclusiveness. The train's outward appearance alone sets it apart from other, more conventional rolling stock – its gleaming silver skin holds the promise of state-of-the-art technology, speed and dynamics. The interior translates the metaphorical understanding of the new style of transport for the discerning traveller. Clean lines, understated colours and unadorned fixtures create a calm, discreet atmosphere. Materials have been carefully chosen to reinforce this effect: dark laminated wood, stainless steel and leather. The visual impression is one of simple horizontal lines, avoiding extreme angular or curving details. Instead, the dominant forms are soft edges and geometric silhouettes. Various parts of the train are set up so that travellers can work, hold meetings or simply relax during the trip. The rows of two seats next to one another on one side of the walkway and a single seat on the other side allow plenty of free movement, and each row is fitted out with power points and communication connections. The German railways have never come closer to an exclusive gentlemen's club than this.

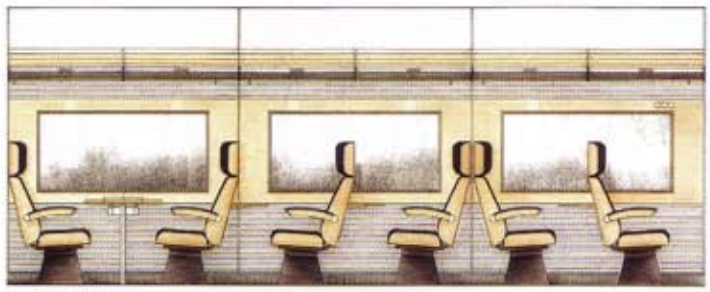
photographers:
Heiner Leiska,
H. Ch. Schink

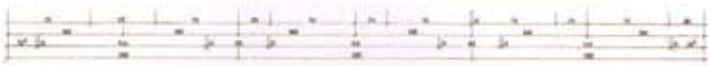
Metropolitan Express Train

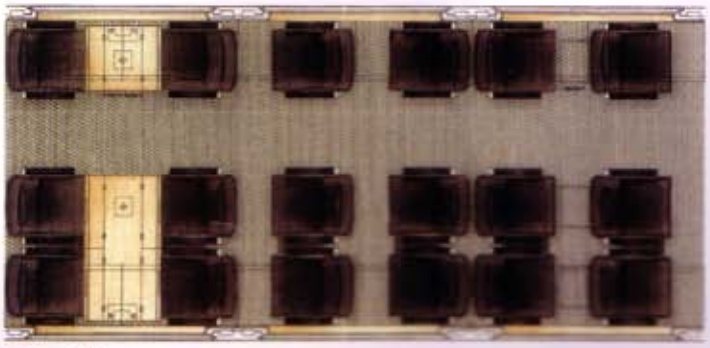
The way and the goal.
The modern business traveller often uses train journeys as productive working time.
Here everything has been taken care of.

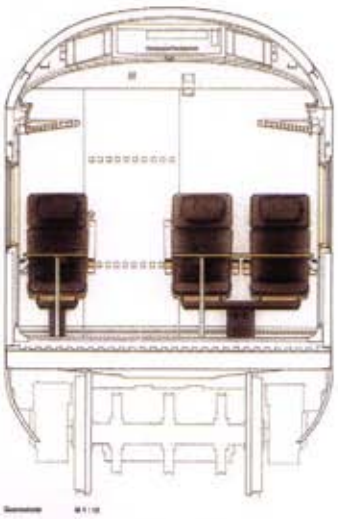












he train the mobile
nager finds a conference
, office service and
estaurant, as well as a
ant, peaceful atmosphere.

Home and Living

An interior undoubtedly has similarities with a chemical experiment. Different elements are chosen and combined under specifically defined conditions. There is a certain risk involved: how will they react? Does the mixture start to smell and stink? Do the elements neutralize each other? Or combine into something totally new? That is the best result, and that is what happened in this flat in a late-nineteenth-century building in Berlin. The interior combines elements of the original upper-middle-class style with modern club decor. The old architectural structures provide the background for a retro style that draws heavily on the 1960s and 1970s to produce a highly idiosyncratic reaction to the flat's physical characteristics, i.e. its spacious rooms, tall walls, stuccoed ceilings and original doors and windows. The sleeping space is concealed behind a boldly patterned, free-standing partition which itself is the backdrop for a group of 1960s armchairs. It is only consistent that a modern suspended ceiling with two-dimensional light fittings should make up for the absence of traditional stucco here. The kitchen consists of individual, flexible modules that can easily be moved around. The atmosphere in the businesslike bathroom changes depending on the use of light.

photographer:
Atila Hartwig

Interior of a Flat in Berlin

Three colours red.
Furniture in lively colours with forms oscillating cheerfully between retro and modern functionalism.

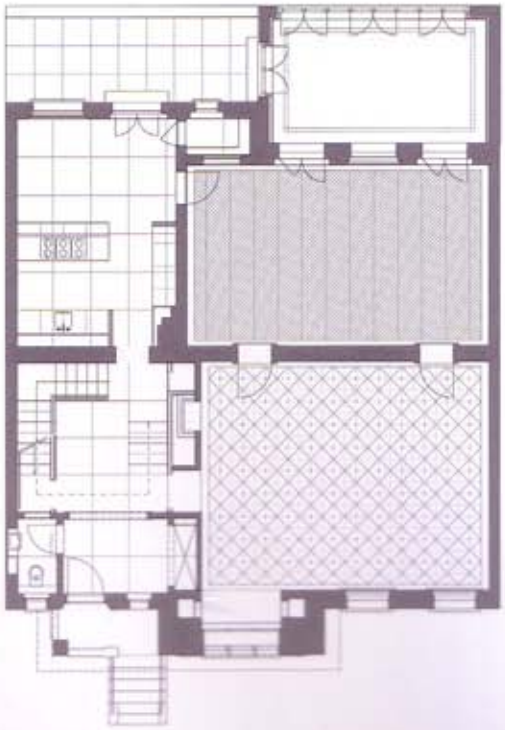
e interior is a deliberate
terplay between the timeless
nguage of classical forms and
nic division.

This terrace house built in 1912 is part of a heritage-listed architectural ensemble in Berlin. The renovation and reconstruction have therefore had to respect the original design and historical structures of the building. The staircase providing access to the rooms of the three-storey residential property is not simply the most noticeable new addition, it is also the starting-point for the reinterpretation of the basic concept by architect Heinrich Schweitzer. The staircase is illuminated by a skylight; a delicate rail of slim, stainless-steel bars gives it an atmospheric quality. The oaken stairs and landings are a perfect fit. Restructuring has also clarified the redesigned rooms for living and recreation. Clear-cut lines, simple geometric spaces and a minimalist choice of materials and colours do not merely create a pleasant, quiet mood – they give the building a uniform, dignified character. The floors of grey stone and the texture of the wooden surfaces emanate a softness contrasted by the cool, modern technology of the stainless steel elements, appliance fronts and glass mosaic tiles in the kitchen and bathroom.

photographer:
Simone Rosenberg

Reconstruction of a House in Berlin

Respectable order.
The character of this residence is defined by choice materials, spaciousness, and clear lines and colours.



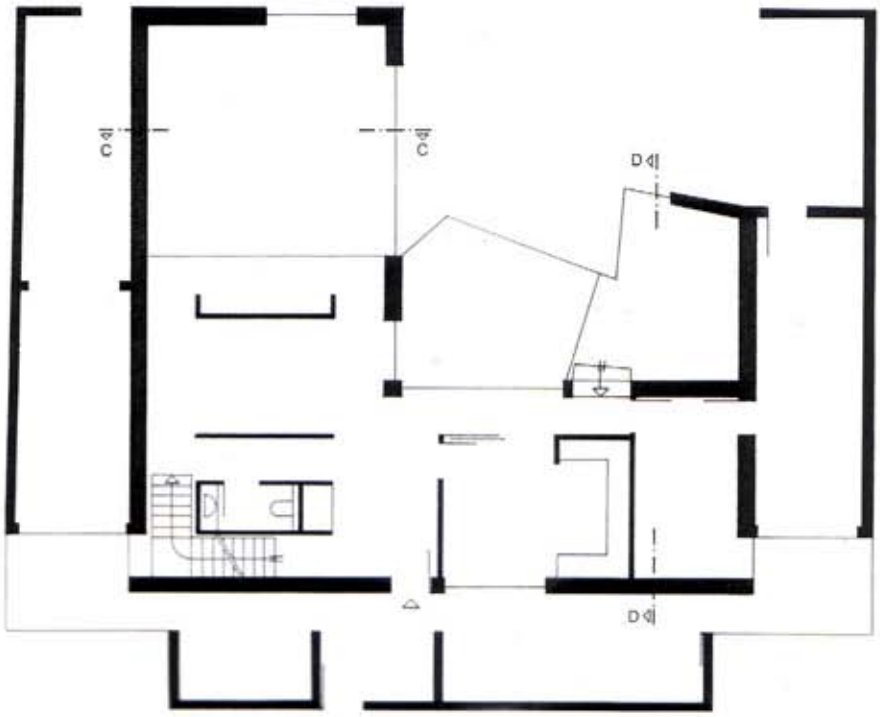
e simplicity of the ground on is reflected in the nctional interior decor, while e design's disciplined ometry is discernible even the details.

Any outside attempt at getting a peep of the interior of this residential building will be frustrated. This house near Cologne keeps its secrets. But from the small forecourt, vistas open up across the entire site and down to the end of the garden. The visual charm of competing lines of sight evolves from the U-shaped ground plan of the complex – the interplay of inside and outside or inside and inside creates an impression of profound depth and spaciousness. The light-coloured walls stand for the clear and transparent atmosphere of both common and private rooms. Their different height and multiple openings variously transform them into furnishings or static structures that define the space. The select fittings and pieces of furniture are characterized by a clear, straightforward aesthetic that seems to derive, almost mathematically, from the architecture of the building. Carefully placed on a floor partly covered in black granite or kambala parquet, they have the appearance of art exhibits. The generous glass surfaces toward the garden open the interior to the extensive grounds, while ceiling-high windows onto the forecourt give a view of a granite pavement that calls to mind streets and squares filled with public life.

photographer:
Gerhard Zerbes

House near Cologne

Country life in the twenty-first century. The design borrows from classical models of suburban residential architecture and embeds the modern building into the landscape.



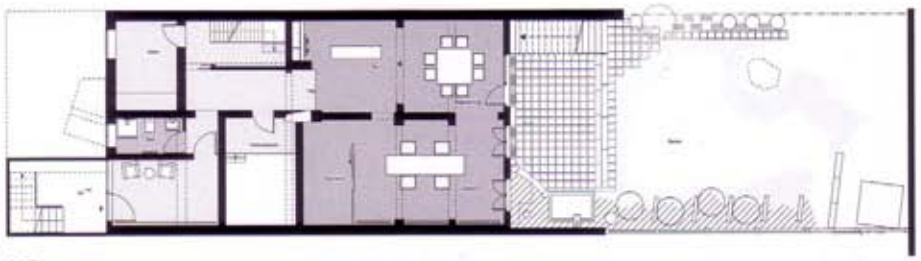
ear lines and forms with
lect materials and furniture
sure that the spaciousness of
e light-filled room becomes
atmospheric constant.

The urban context of this 1930s terraced house offered the possibility of taking down the old truss and replacing it with an additional storey. This new, glass element gives the house a highly unusual and unique outward appearance. The interior was restructured to meet the owners' needs and requirements: an office with a separate entrance was established in the basement. The ground floor accommodates the kitchen as well as the living and dining rooms, while the first floor is the domain of the children and their au pair. The parents have their rooms in the glass implant at the top of the house; the fully-equipped loft has large sliding doors that open to the garden. All fittings and fixtures were manufactured according to designs by the architect. The bathtub, washstands and the kitchen worktop are made of cast stone, which has a different colour on each floor. Contrasts of old and new, traditional and modern are evident throughout the house, and especially in the juxtaposition of the open plan of the loft extension and the conventional layout of the first floor. Following a similar principle, contrasting materials are made to coexist: timber and concrete, floorboards and composite flooring, matte glass and stone walls, steel and brick.

photographer:
Florian Holzherr

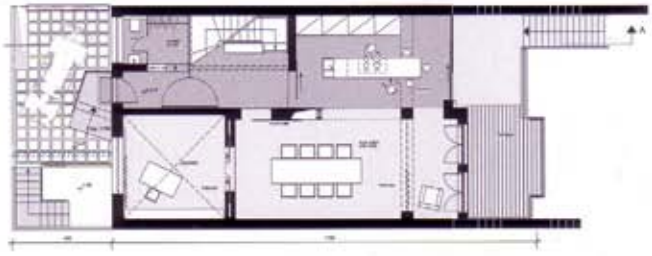
House in Cologne

Base and superstructure. This comfortable home's modern extension is impossible to overlook, from the inside or the outside.



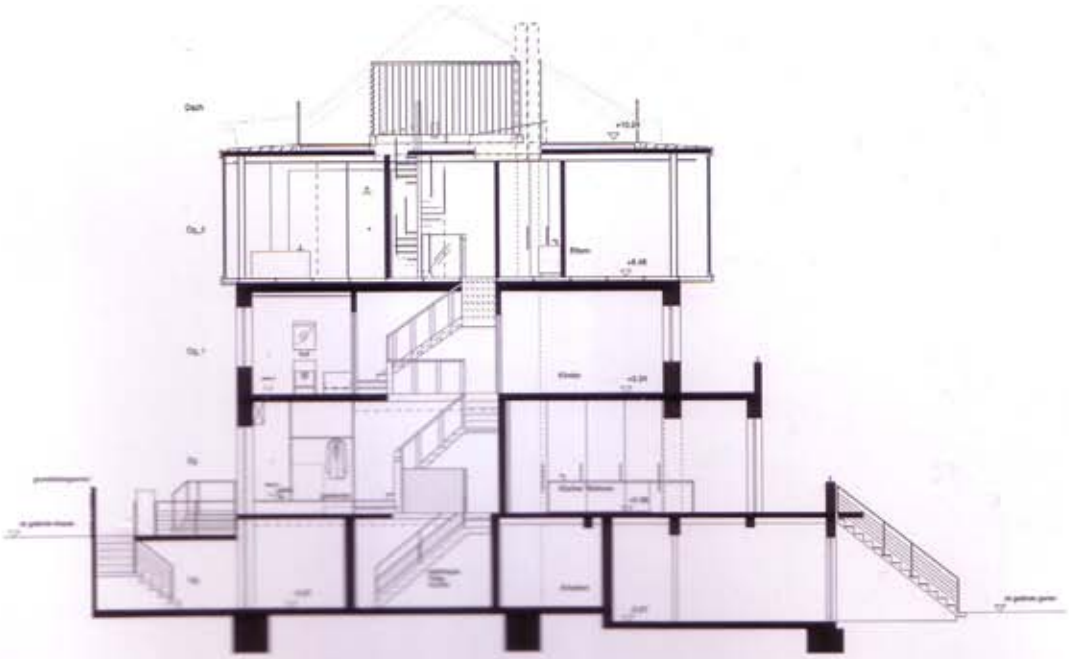
UG

1. OG



EG

2. OG



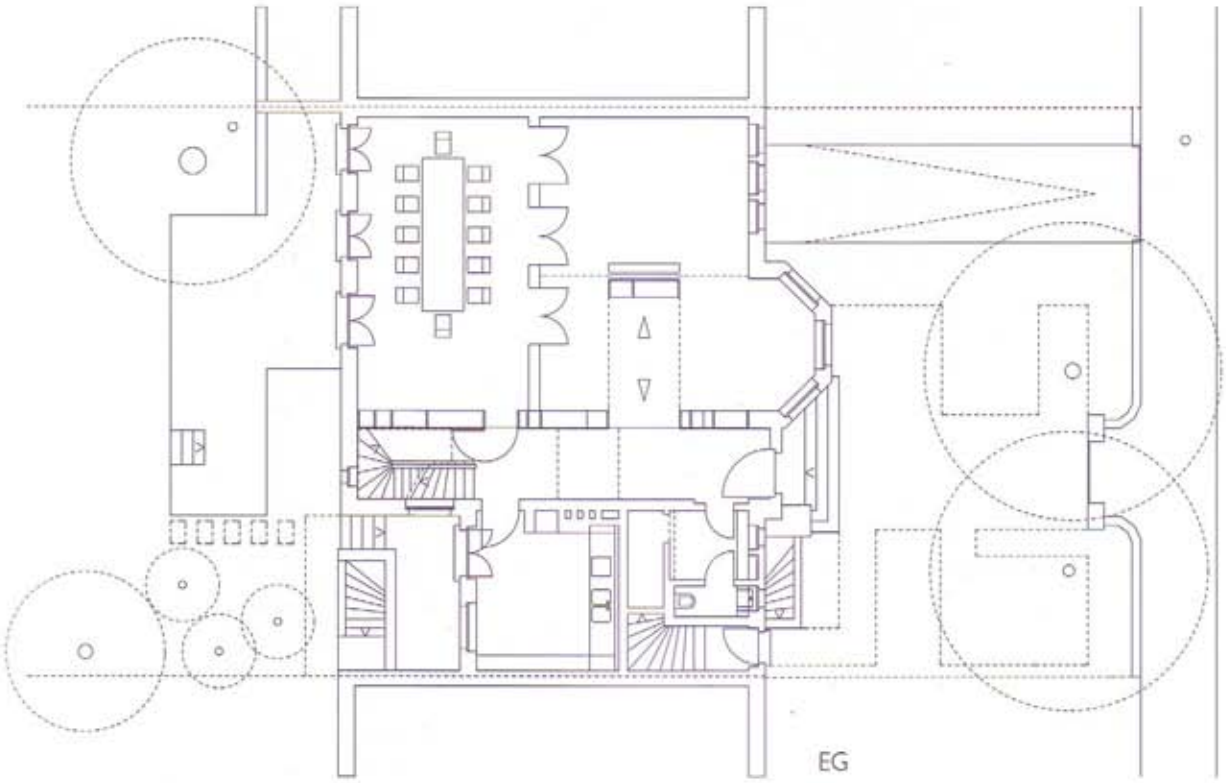
...de the extended cube we
...d clearly defined rooms
...ose character is shaped by
...ntemporary forms and
...terials.

A villa in Cologne, built around 1920, was reconstructed for new owners so as to create a space for multiple forms of living and working. The many rooms of this three-storey building were intended to come together in an discreet context, but at the same time, they were to serve as places that could be private and closed off, 'withdrawing rooms' in the original sense of the word. All the villa's supporting structures appear in a uniform matte white. Walls and ceilings were given a coat of waxed primer, while the floors received a layer of fine-grained artificial stone. The original windows and doors also received a white finish. New fixtures of dark wood follow simple, clear lines and – because of their simple shapes and intelligent placement – fit well into the overall architectural structure. A veritable novelty is a wooden unit that runs over thirteen metres from the entrance, through the whole house, and up into the angle of the roof. This creation of dark walnut and green matte glass also supports the staircase landings. Parts of this unit can be employed in various ways to divide up the rooms. For instance, on the ground floor, a room-high cabinet suspended from a ceiling rail can be pushed to and fro to make the living area larger or smaller.

photographer:
Christian Richters

Renovation and Reconstruction of a Villa

Dialectic of space.
The living area with its many subdivided rooms was restructured to create a spatial whole.


EG

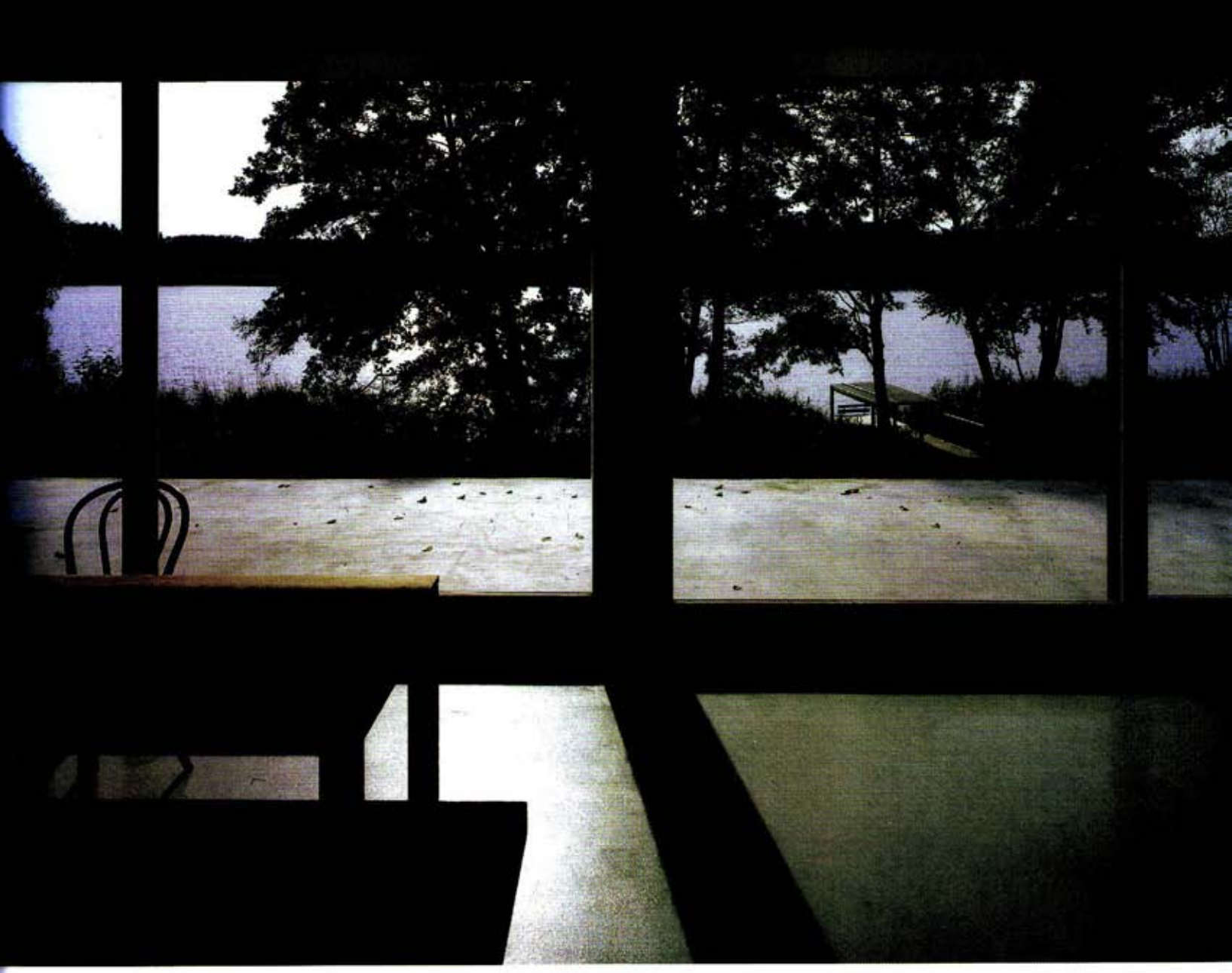
e geometrical fittings
ucture the space in many
fferent ways. Their simple
ms reinforce the clear
erall impression.

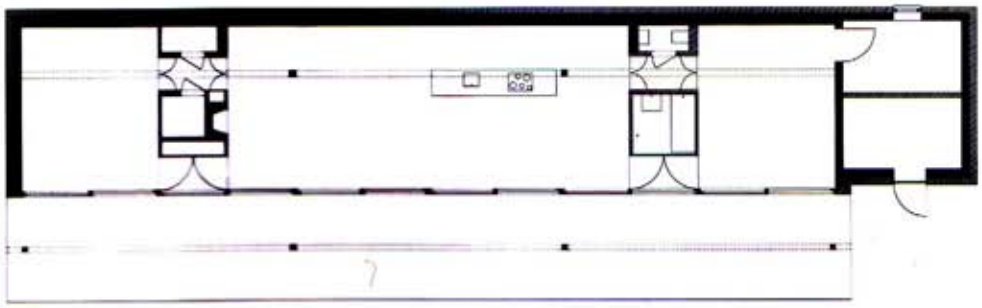
Built around a courtyard, this farm in Seebeck (Brandenburg) lies idyllically between a village green and a lake. The large barn and a building formerly used as a holiday cottage have been converted into a family country house. The architects sought to preserve the large space in the barn as a characteristic architectural feature. This requirement determined the development of a spatial arrangement that would accommodate complex routines and demands. The existing beams and supports of the construction as well as the staircases with their solid wood banisters stand out from the delimiting elements and structure the open spaciousness. The bedrooms are at the gable ends. White-plastered surfaces with wood fittings and an end-to-end stone floor create an atmosphere of calm and simplicity. A continuous glass front opens the narrow lakeside bungalow to the water and the sun. The distinguishing trait of the bungalow on the lake is its orientation toward light and water, with the open front expanding the narrow proportions of the room. From the terrace to the interior, the building develops along individual horizontal lines broken only by multifunctional fittings.

photographers: Stefan Müller, Annette Kisling

Villa in Seebeck/Brandenburg

Lakeside terrace.
At the back of the terrace,
the long glass front floods the
house with daylight.





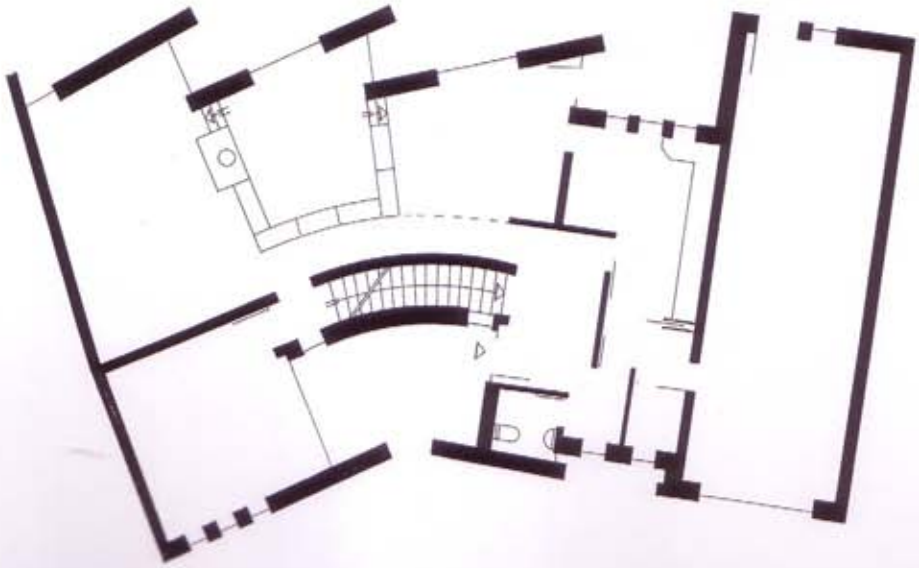
though the structures of
e old barn are still clear to
e seen, the lakeside facade
ows a classical Modernist
de.

House in Erftstadt

The twelfth-century town walls once crossed the site of this family home in Erftstadt (near Cologne), and the design for the new building bows to its historical location. That wall was used as the main structuring element in the building, though naturally adapted to contemporary requirements, materials and dimensions. A brick wall today divides the house into a north and a south wing. The historical ground plan that once determined the appearance of this location is reflected on an abstract level. In the past the site encompassed five separate lots; these small structures are brought back to life in the current spatial pattern. From a narrow entrance you reach the interior of the building by a semi-private hall adjoined by a glass-walled office. The private living spaces fan out along the south-west side of the building. The structural and social centre of the house is formed by a large, hall-like room with a big dining table and open fireplace. A gallery on the first floor underlines this impression of an open, central hall, with a row of skylights and embrasures in the clinker stonework admitting natural light to the interior and the staircase. While the ground-level floor is paved with fine-grained grey ceramic tiles – underlining the affinity to the old wall – the living spaces and bedrooms on the upper floors were equipped with cosy wall-to-wall carpets of soft pure wool.

photographer: Gerhard Zerbes

On both sides of the wall. The curving brick wall is a reminder of the historic town wall that once stood here.

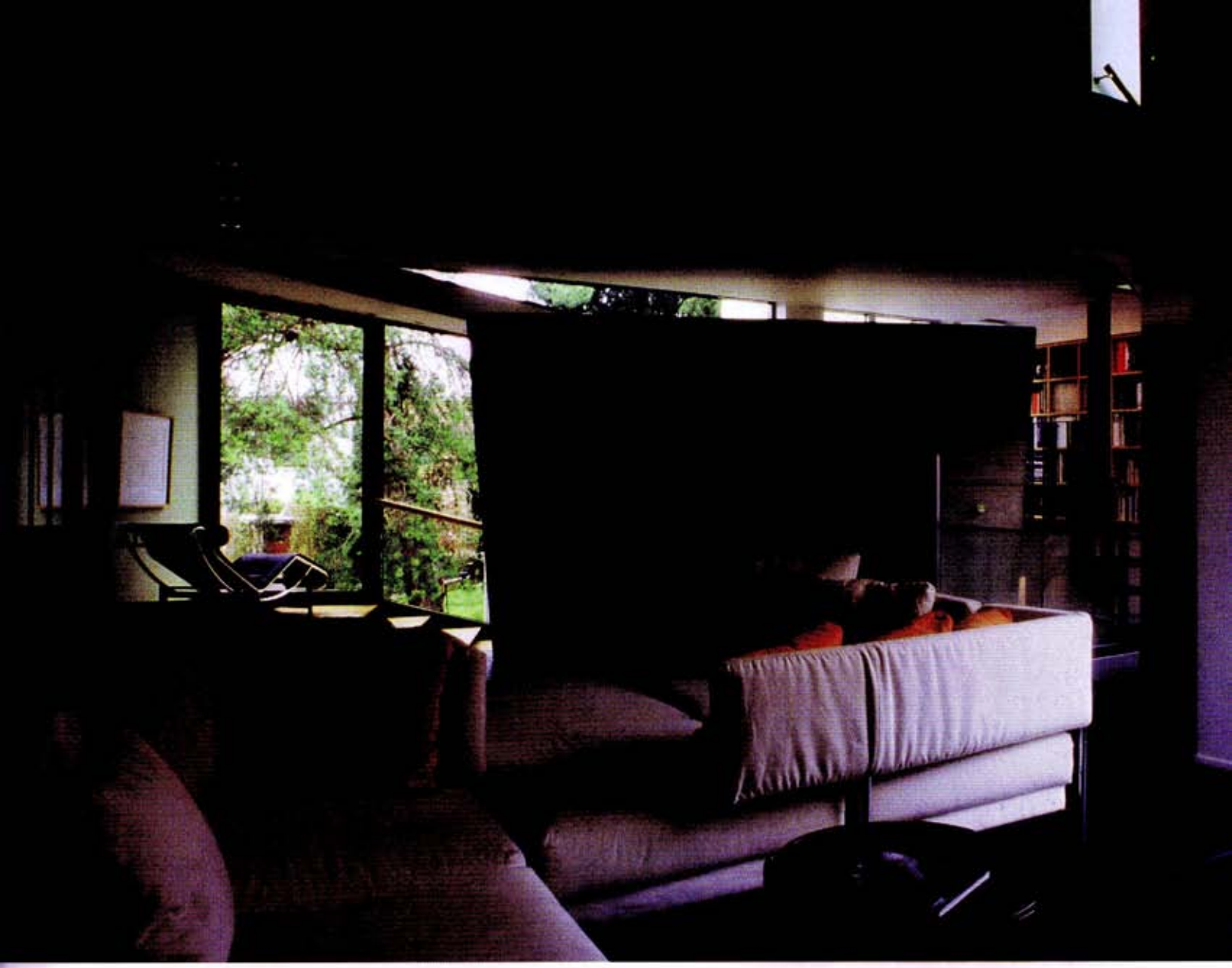


e family's communal rooms
d the semi-public workspace
e marked by robust stone
tures.

As the decades passed, three generations of the family living in this house in the Rhineland town of Erftstadt kept altering and adding to their home. The present owners contributed an annex rising from a relatively small ground plan. This is where the parents live. The addition went hand in hand with the restructuring, renovation and functional refocusing of the existing building. The undulating wall of the old house is now penetrated by an opening from which a ramp-like, nine-metre-long flight of steps leads upwards. A glass front running along this capacious passage floods the rooms with natural light. A massive, slightly inclined and conically shaped wall of rough concrete divides part of the living area off from the open space and defines a private sphere. The warm textures of plastered and polished wall surfaces and profiled Portuguese slate form a soothing counterpoint to the sloping architectural structures. The small master bedroom, for instance, is enclosed by four-metre-high walls fanning out from above, but their brick-red colour makes for a cosy atmosphere. The illumination of the rooms is characterized by an easy alternation between sources of artificial light and daylight flooding in through windows, a glassed-in oriel and narrow glazed slits. A small number of glazed wall openings also links the various rooms. The house's successful eclecticism is quite literally crowned by art: a Venetian bronze sculpture adorns the roof of the new annex.

photographer:
Gerhard Zerbes

House in Erftstadt



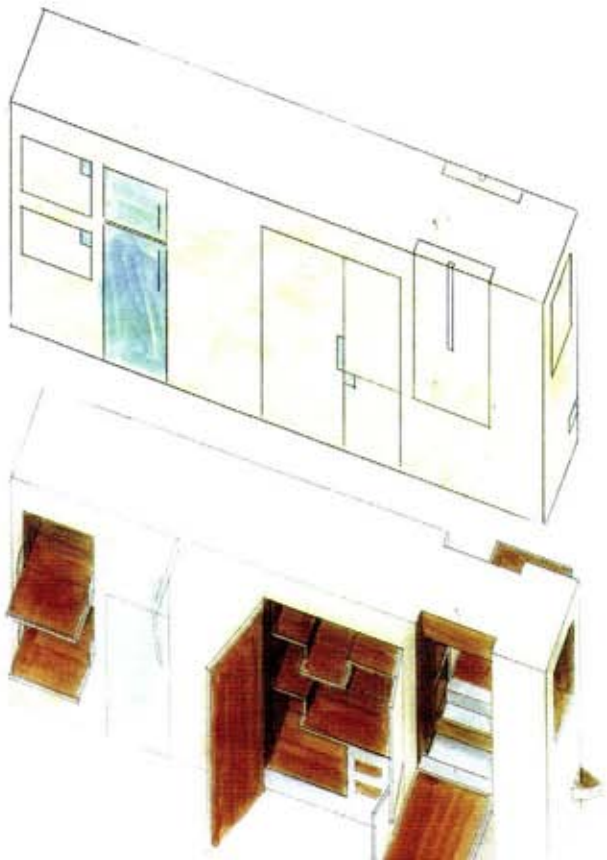
Carried by waves.
The modern part is divided from the original building by a wave-like, curving wall.

ar, geometrical forms
l light, modern materials
minate in the extension.
e glass facade provides
rooms with plenty of
ural light.

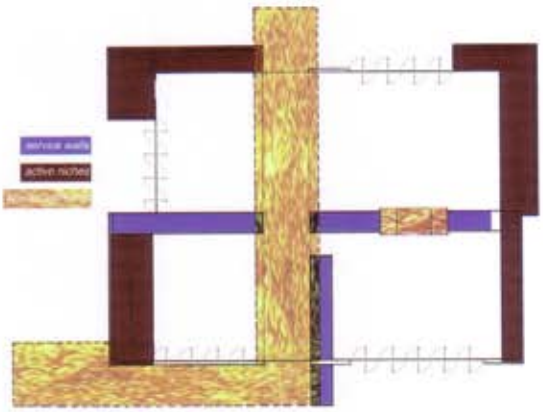
This is a case of movie star meets architecture meets design. Here in the Hollywood Hills, actor Brad Pitt had a house from the 1960s converted into a live-in artist's studio. The ambitious interior design required the building to be gutted completely so that working and living could come together within the fairly limited space. The new walls now enclose the house's inner workings like a shrine. In quiet moments, they outline clear-cut, white rooms that recall the aural emptiness of art galleries. When duty calls, however, they expose their innermost core and unfold into three-dimensional tool-box environments that fulfil various functional needs. The floors and walls are covered respectively in cement-bound composite flooring and plaster mixed with travertine dust obtained from the neighbouring guest house following renovations there. The free-standing travertine fireplace, transplanted from an older building, enhances the interplay of colours and materials. Furnishings of stainless steel and mellow walnut combine the clarity of Japanese chigadana with the European notion of mathematical harmony, the Golden Section. Mica art-deco lampshades appear to melt into an illuminated surface that at night seems to float freely through the rooms. That is when a cool breeze from the canyons wafts through the house, and the city glows in the distance.

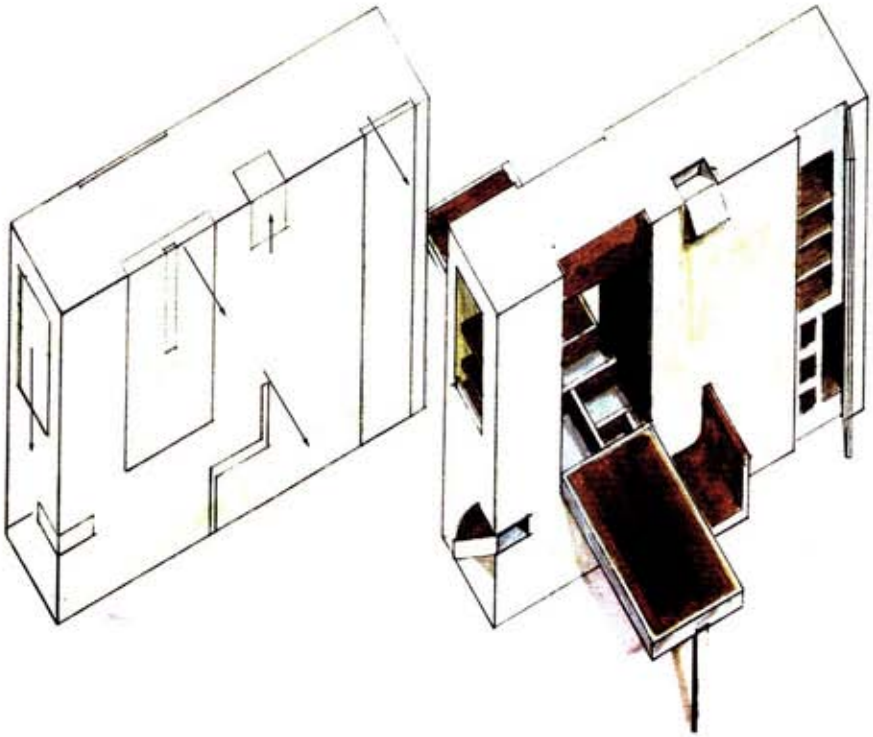
photographer:
Ricardo Ridecos

Studio in Los Angeles



Californian Modernism. The transparent blocks in the hills above Los Angeles are icons of twentieth-century architecture.


service walls
active nodes



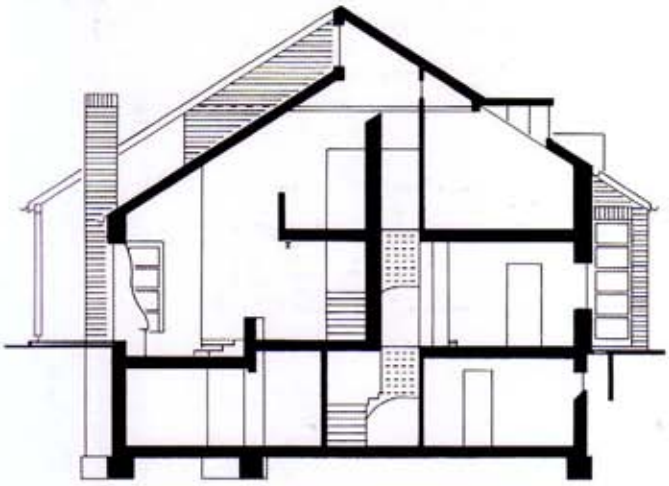
e fittings are all more than
om dividers. They conceal
mplex functional workings
at can be made to disappear
required.

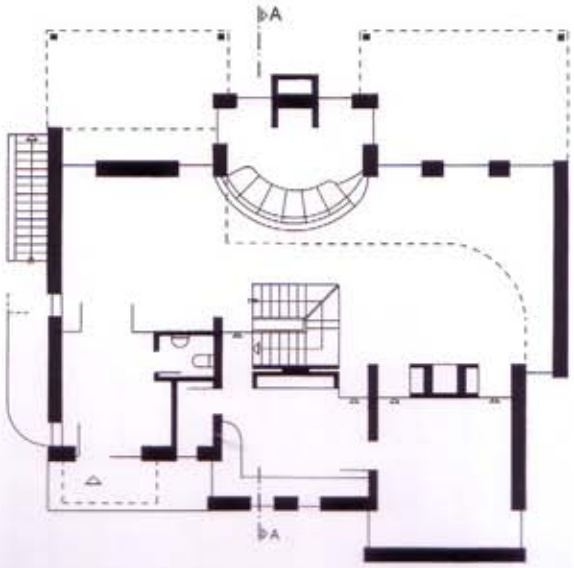
From the outside it looks like the standard single-family dwelling; at least it does not stand out in the rather rural surroundings of this suburb of Cologne. But the space hiding behind these inconspicuous walls is distinguished by a syncopating rhythm of staggered walls and the alternating rivalry of direct and indirect natural light that gives the building its name: Light and Shade. The central living hall encompasses three levels linked by a free-floating staircase around which the other rooms are arranged. The windows on the eastern and western front, an elongated loggia and a skylight flood the interior with daylight; white walls and transparent surfaces seem to capture this brightness. A gallery curving through the entire house gives structure to the spaciousness that resulted when the original building was gutted. Without detracting from the atmosphere of generous openness, it creates spaces within the space, giving rooms a certain individual touch by illuminating them differently. The cool textures and colours of the materials used – marble and silver-coloured lacquer for the fittings – are balanced by warm pure-wool carpets, comfortable upholstery and antiques.

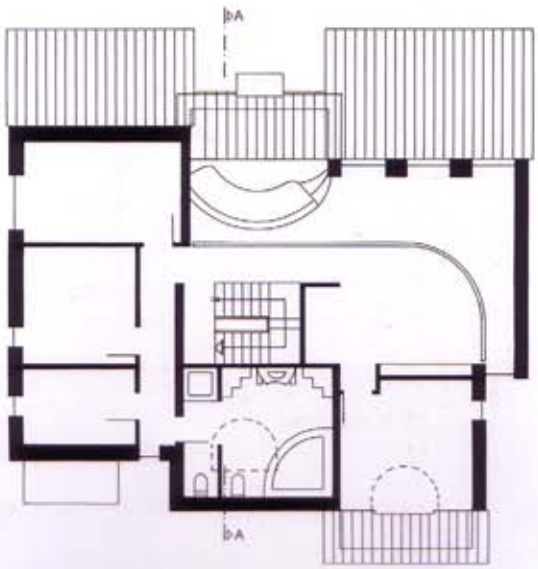
photographer:
Gerhard Zerbes

House near Cologne

Grandeur going strong. The architectural structures model a wide, open space, where the fittings create autonomous spheres.







e original structure was
haped to meet the needs of
loy's residents. Now only
ces of it can still be seen.

Shops and Stores

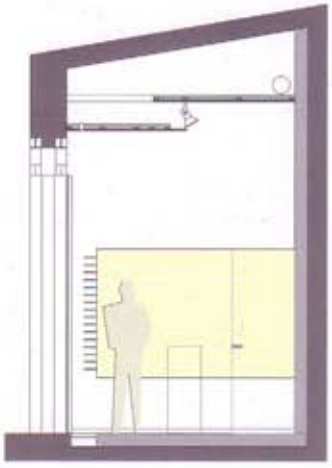
Interior for an Optician's Shop in Berlin

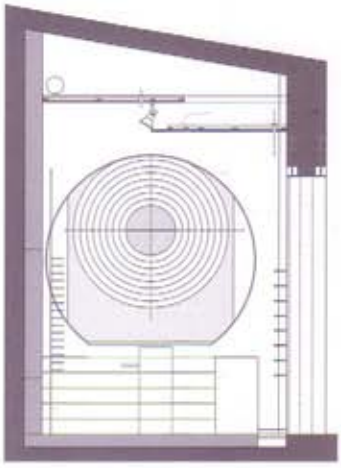
It could be said that placing great import on visually attractive retail premises lies in the nature of an optician's business. This optician in Berlin concentrates primarily on a young, fashion-conscious clientele, and was looking for an interior design solution that would provide the ideal backdrop for the filigree product. The lens was chosen as the biomorphic starting point for the design. It appears in various forms: as a concave pattern in the finely undulating aluminium panels of the counter, and as three-dimensional openings in an installation behind which the measuring instruments for eye tests are to be found, as if in optical focus. This minimalist shop interior restricts itself to the absolutely necessary, with no distracting ornamentation, advertising or furniture. All there is to see here are the delicate products made of precious metal, horn and glass. The spectacle frames rest on identical rows of simple glass elements that range out behind the long, narrow counter, which hovers above an illuminated pedestal. The smooth walls are done in olive and light beige, while illuminated Barrisol forms the background for the display of frames.

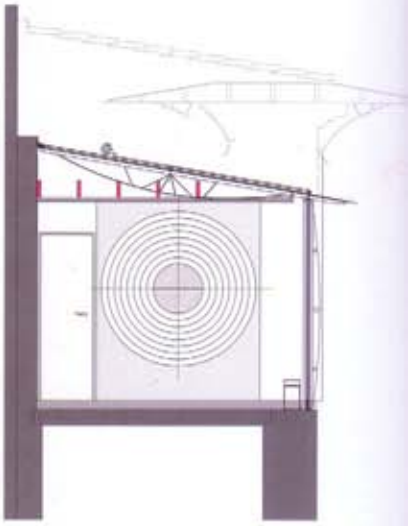
photographer: Fritz Busam

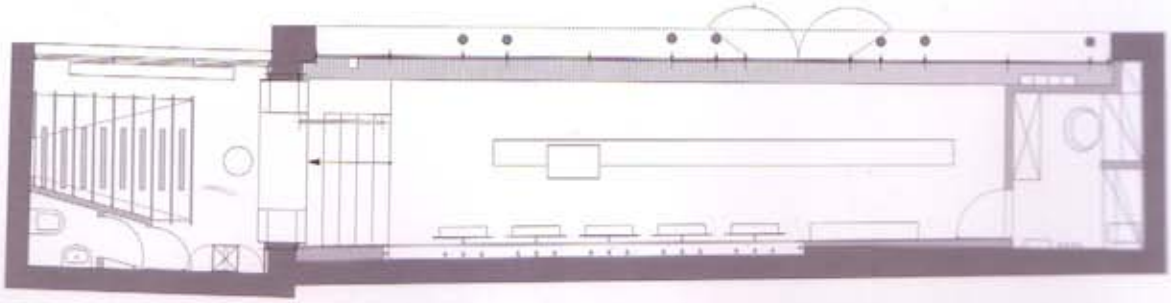
The cool, reductionist decor serves as a gentle backdrop for the delicate merchandise.

SELLE 54









e playful optical illusion at
e end of the long, narrow
om is the entrance to the
oth for eye tests.

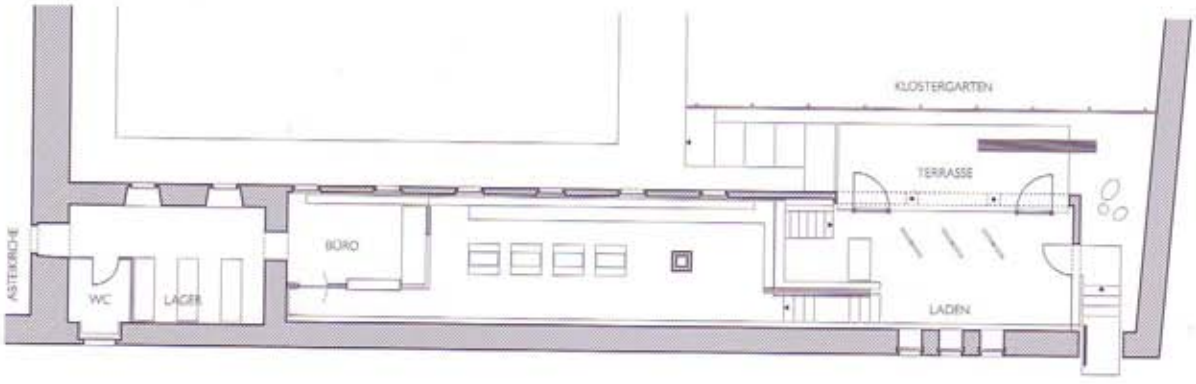
On the edge of the old town of Fulda, just inside the historical city wall, is the Benedictine convent of St Mary's. The idea behind setting up a convent shop was to open up the historic grounds and buildings to townspeople and visitors, and to strengthen the Abbey's presence in this Hessian cathedral town. To this end the rooms of a former nunnery workshop were converted into a shop selling convent products, religious literature and spiritual music. The design of the salesrooms strictly follows the old structure and the special, spiritually charged atmosphere. A small number of openings in the thick convent walls join the individual areas to form a sizeable shop. Large expanses of the coarse sandstone have been exposed as the defining element for the rest of the fittings. The arched windows facing the convent garden were glazed to create a link to the outside. To an extent, the plain reduced forms and simple materials also reflect the simplicity of convent life, avoiding the slightest ornamental allusion to publicity-seeking medieval spectacle. Nonetheless, the design dramaturgy generates a special atmosphere, with a strip of light as an escort along the wall to the darker rooms at the back.

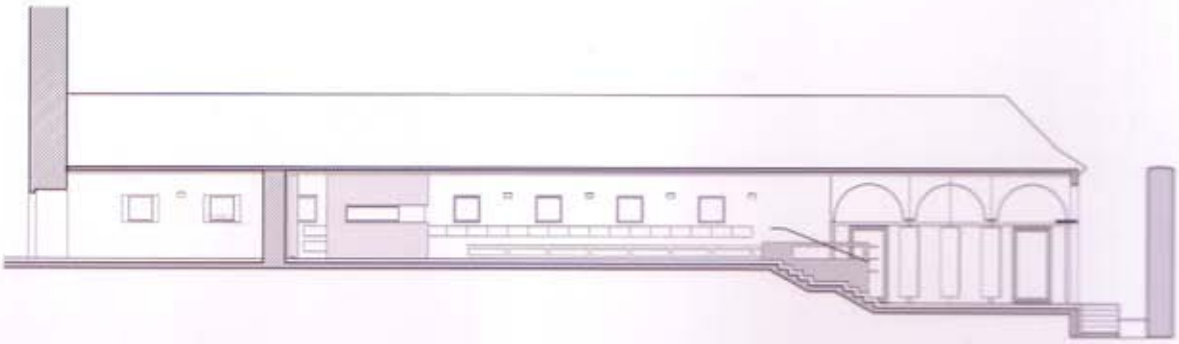
photographer:
Marco Klüber

Convent Shop for an Abbey in Fulda

A mighty fortress.
Hidden behind the thick walls
of the ancient convent, the
shop reveals itself as a
spacious, plain room.

KLOSTERLADEN


KLOSTERGARTEN
TERRASSE
BÜRO
WC
LAGER
LADEN
ASTEKIRCHE



plain, modern forms of the
ngs interact with indirect
t and the texture of the
gh walls to create a
ndly atmosphere.

The presentation of fashion always involves the attempt to reflect the wearer's self-image as flatteringly as possible, but without appearing sycophantic. Therefore, fine ladies' and gentlemen's fashions, whose spectrum ranges from high elegance to – at most – very elegant casual, demands a backdrop to match. For its German branches an international fashion house was looking for a design concept that satisfies these criteria and guarantees a certain recognition factor. The linear shop architecture corresponds to the classical cuts, just as the subdued colours and high-quality materials of the fittings and furniture echo the fine fabrics of the displayed garments. Neither ornaments nor garish surprises irritate the fastidious customer. The calculated purism of the salesrooms acts like a guarantee of the expected dependable quality. The bright beiges and browns of wood and stone, etched glass and the matte sheen of stainless steel generate an atmosphere of calm. The customer retains a distinct sense of orientation thanks to the clear presentation of the wares. The plain showcases, shelves and racks are not stuffed with the maximum number of products, but allow a thorough, considered examination of the pieces. Soft indirect lighting and generous space between the sections amplifies the impression of grand noblesse.

photographer:
Tomas Riehle/artur

Shop Design for a Fashion Label

The stock is the star.
The interior of this fashion boutique presents its precious goods as if they were jewels.

rity and straightforwardness
the watchwords for both
decor and the label's
age.

windsor.
windsor.

e open-plan rooms welcome stomers with a distinguished mosphere, where individual tention is the order of the y.

This shop sees itself as an arbiter of taste, and seems to owe its existence to the irrepressible self-confidence of its owners. The wares on offer here represent a decidedly subjective choice and, breaking with the laws of the market, do not meet the customers' demand but shed a light on the proprietor's predilections. Whoa! And this is a viable concept? It is. Twenty-five CDs, no more, no less, are on sale, a selection that is continuously updated from the exploding output of the music market. So in this respect, the business concept is nothing more (and nothing less) than the commercial counterpart of the in-and-out lists that are so popular with would-be connoisseurs who just need a bit of help. This little shop is a godsend for them. The salesroom is also designed to meet the needs of a harassed urban clientele. The free-standing counter integrates all the functions required for buying and selling music. Moulded from shiny white plastic, it offers three self-service listening stations with earphones perched in illuminated nooks. The little seats fold neatly into the front of the counter, while its back accommodates storage space for the merchandise. The wall panel displaying the covers of the twenty-five CDs currently on offer is the only wildly colourful element in this cool, smooth and shiny room.

photographer:
Klaus Frahm/artur

Music Sales Point in Cologne

Stop-over record store.
The congenial business concept
is matched by the simple,
unadorned design.

25 RECO

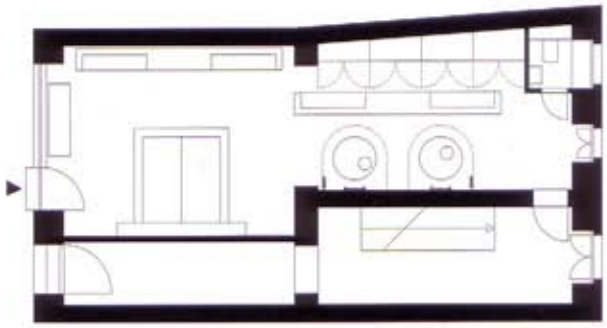
e counter is formed as a
nded, sculptural body. It was
ded as a single piece and
nceals all the functions a
stomer needs to make his
oice and his purchase.

Lingerie Stores in Berlin

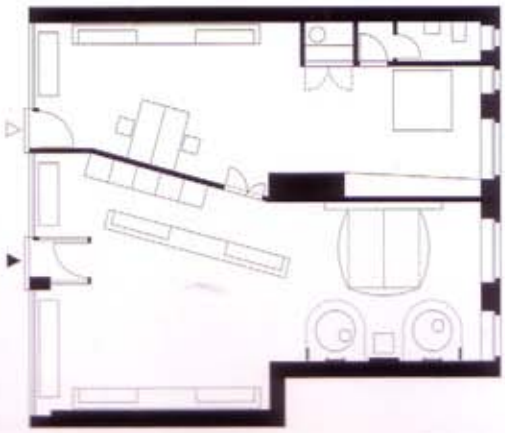
In these parts, wares of this kind are still presented either with an air of disreputable discretion or in a setting of aseptic triviality. But the blush label's two Berlin stores prove that underwear really can be marketed with humour and style. The salesrooms are furnished as bedrooms, with everything grouped round 1970s beds. The combination of beds, pictures and almost nostalgic accessories creates an atmospheric tableau. Be it the Uschi Obermeier portrait or the mirrored headboard – the setting will charm a spontaneous smile to the lips of even the most bashful customer. The centre of attention simply shifts to the backdrop for the delightful arrangement of diaphanous creations. Lighting, wallpaper and carpeting all play along, the different colours, materials and fabrics of the furnishings tastefully corresponding with the lingerie show. Delicate transparency meets woollen robustness, brocade with organza, translucent on opaque. Gossamer curtains anticipate the haptic quality of the exquisite garments, shimmering cushion covers and knitted wraps are the material harbingers of expensive little purchases. The lighting brings out the lightness of the fine products. At the back, the changing rooms are cloaked behind heavy curtains. Here, too, diffuse indirect light from floor and table lamps flatters the discerning eye. Might even make you blush.

photographers:
Frank Hülboemer,
Thorsten Klapsch

Rich in allusion.
With its confident irony, this design is streets ahead of the run-of-the-mill underwear store.



Grundriss M 1:100



he intentional boudoir
mbience contrasts with the
nctional fittings for
resentation and sale.

The claim that Düsseldorf's Königsallee is Germany's number one fashion mile is perfectly justified. An address here is a guarantee of a very well-heeled and discriminating clientele, and the new design for a long-established fashion store takes this into account. It offers the collections of several select fashion houses and consequently requires a concept that is reserved enough to guarantee the individual labels a fitting presence, while still satisfying the demand for absolute exclusivity. The design builds on clear, reduced forms, selected high-quality materials and light colours. The furniture was made from light-coloured ash, which recurs in the flooring and staircase. The almost white limestone of the solid counter top also reappears in the floor fittings. Slim, square rods of polished steel form the frames of the showcases, while the shelves and the balustrade are of etched glass. A strict limitation to this small range of materials creates a kind of congenial affinity throughout the extensive premises.

photographer:
Tomas Riehle/artur

Fashion Shop in Düsseldorf

Prêt-à-porter.
The store recalls the grand elegance of top Parisian fashion showrooms.

e materials and furnishings ed on the two floors are t as fine and exquisite as e wares.

Shoe shopping as a cosmic experience used to be the privilege of a select few (largely female, often obsessive). But now the theatrical spectacularization of everyday commodities has reached the good old shoe shop, turning it into a kind of shrine to design. Merely prominently presenting the season's fashions is no longer good enough. These days, style, atmosphere and a distinctive flamboyant touch are the indispensable requisites of the metropolitan boutique. That message was taken to heart by the designers of this shoe store, which concentrates on a small, select product range. The deliberate focus is reflected in the minimalist fittings. Three long, light-coloured wooden shelves along the side walls provide a clear overview of the models, while in the middle of the room there are two dark pouffes. The most unusual feature, however, only becomes apparent at second glance. The shop is a tubular room within a room; a rounded oak hull open at the top. Seen from outside it visibly rests on ribs and, thanks to backlighting from all sides, appears to float. When you walk across the wooden floor it reverberates like a ship's deck. Colour transitions and light dissolve the boundaries, and the ground seems to rock under your feet. Truly a ship-shape shoe shop.

photographer:
Philipp Glaser

Shoe Shop in Hamburg

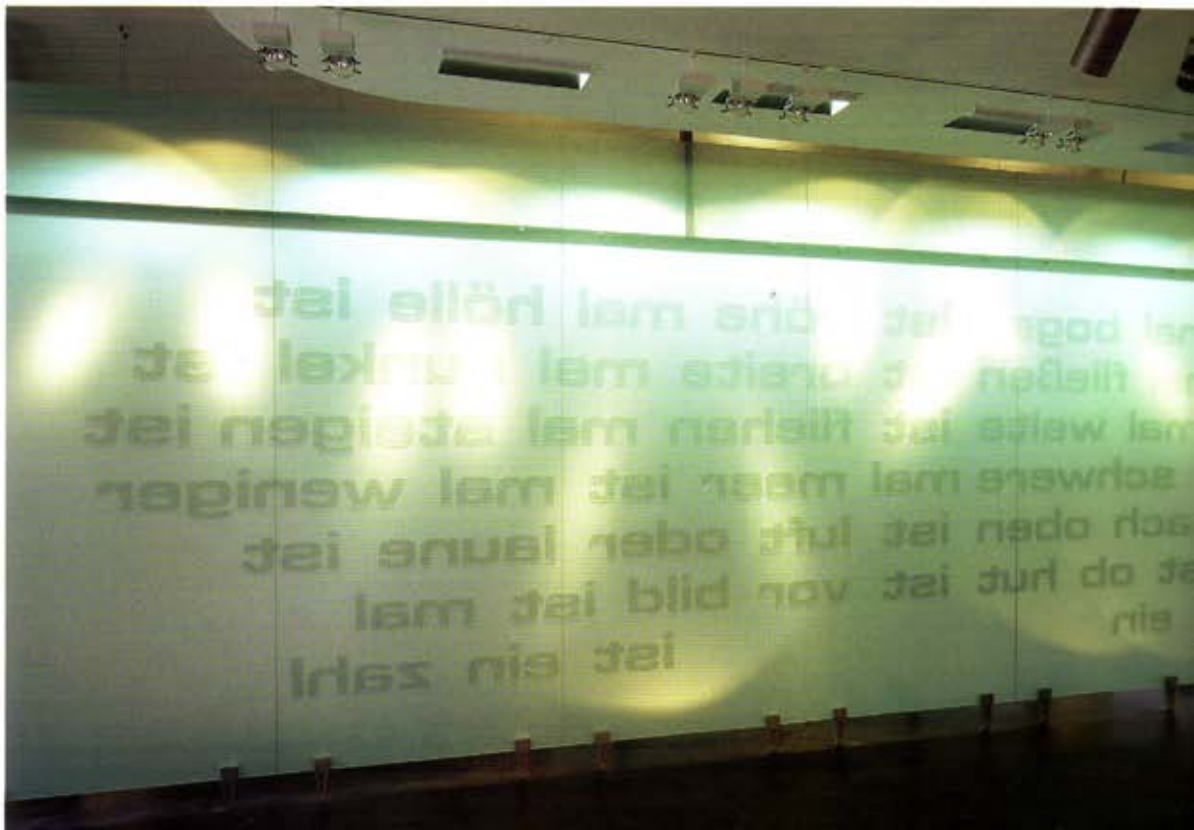
A room within a room.
The sales area is a timber
implant in a basic shop room.

e indirect lighting behind the
oden shelf gives the room
ditional depth.

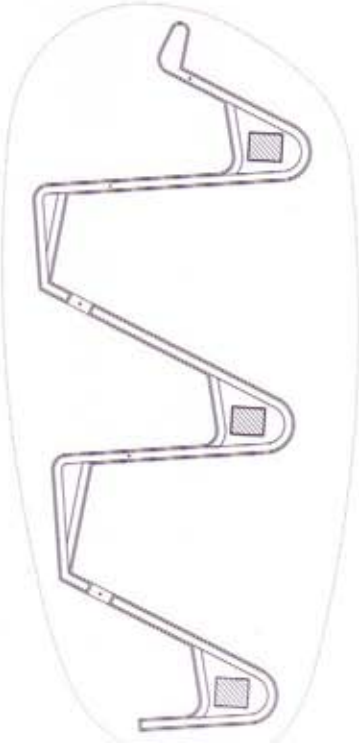
This vendor of high-end lighting opened its Berlin branch in a disused light bulb factory. A nice coincidence? Either way, the matter at issue is the relationship between light and architecture, the subtly complex interplay of natural and artificial light in the built environment. Below the offices and conference room on the first floor, the ground-floor showroom is set back behind an arcade. Three of its sides are enclosed by coloured glass. The filter effect of the panes bathes the interior in a bluish glow, allowing the exhibited light sources and their different colours to come into their own. At the rear, a wall of white matte glass serves as a projection screen, while an undulating partition traverses the middle of the room, with various light sources displayed in its semi-circular niches. The design dramaturgy follows the play of light and dark and reflection. Colour emerges as the product of optical refraction. The furnishings, monochrome displays and a colourful wall decoration in front of the spiralling colour staircase to the first-floor rooms all reflect the diversity of the spectrum in materialized form. At dusk the room undergoes a metamorphosis. The shop turns into a body of light, bewitching the darkness between the tall brick facades.

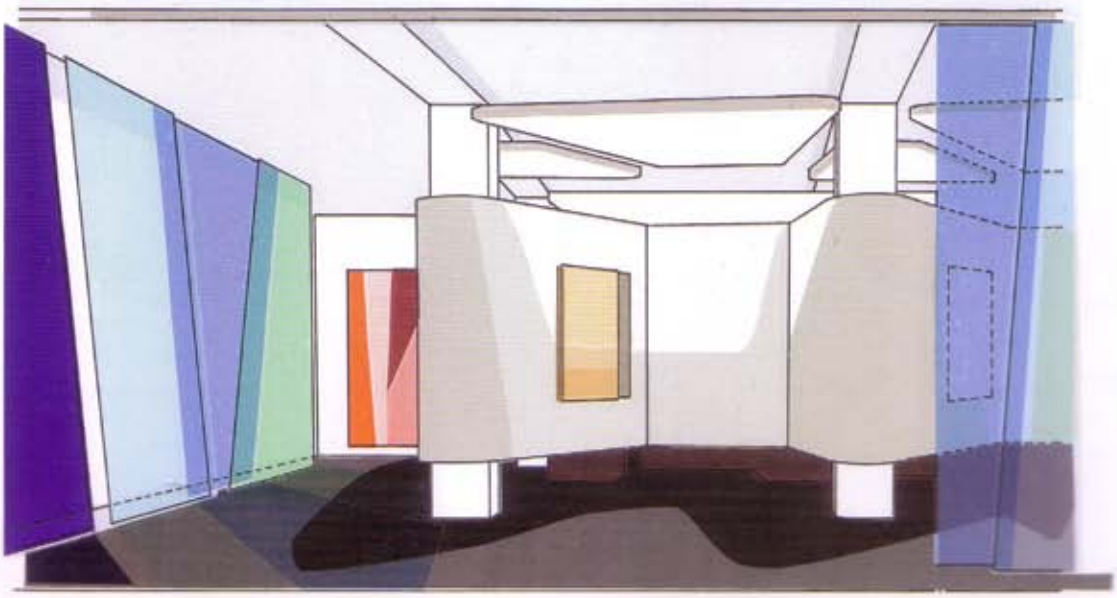
photographer:
Bitter + Bredt

Lighting Centre in Berlin

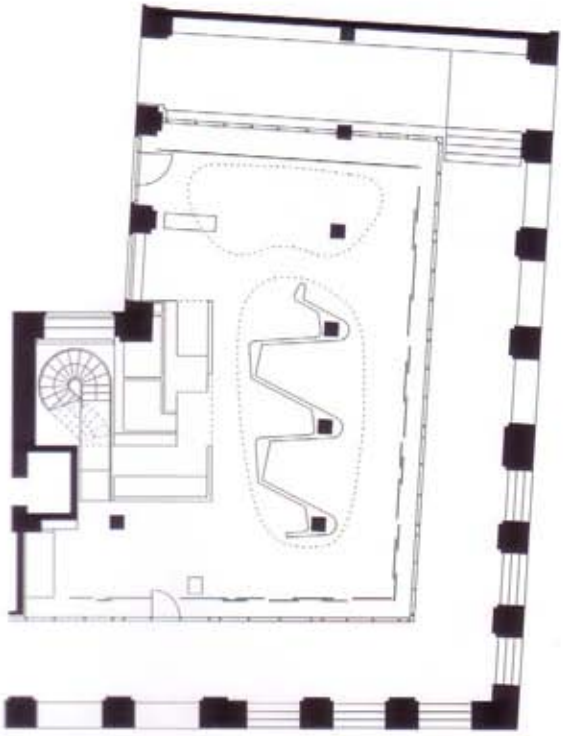


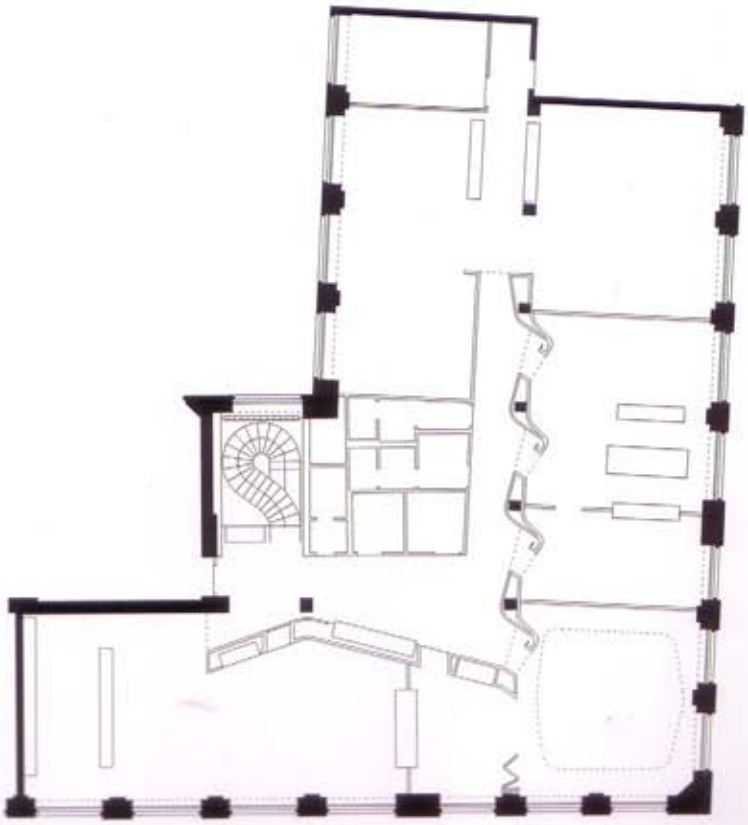
House of light.
Thoughtful placement of fittings and dividers casts an irregular pattern of light and shade across the room.





he colours and lines bring out
he effects of different lighting
cenarios.





e graduated spectrum motif
the wall behind the stairs
to plays on light, colour and
ace.

Manhattan is merciless. Inquisitorial style critics, unforgiving customers and a capricious zeitgeist vie with one another to stay abreast of the trend, and if you want to survive you need a classy show and a good portion of luck. However, the timeless attitude of classic reserved elegance has always held its own. So it fits with the Old European attitude simply to find a good address and present a fine range of products in attractive surroundings. On two floors of a historical listed building on Madison Avenue resides a Swiss fashion house whose New York branch represents a venture into the New World. Objective number one for the store design was to reflect the philosophy of the Swiss parent firm - elegance and lightness, quality and class. Furniture is reduced to the essentials. A showcase extending the whole length of the facade amplifies the impression of open spaciousness (Design: Christoph Sattler/Hilmer & Sattler und Albrecht). The changing rooms are behind a long, curving maple screen. The arrangements in the sales areas make an airy impression, and keep life easy for the viewer. Upstairs, a wall hung with dark horsehair offers a very original backdrop for the fashion displays.

photographer:
Stefan Müller

Fashion Shop in New York

Flagship store.
The European label displays elegance and reserve at its Midtown address.

AKRIS
•punto

EXIT

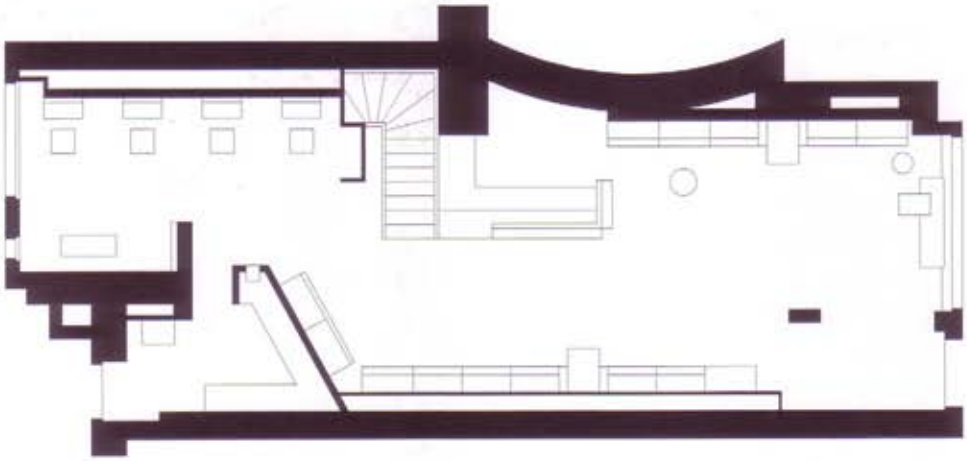
ociousness and friendly
lours give the sales areas a
asant atmosphere.

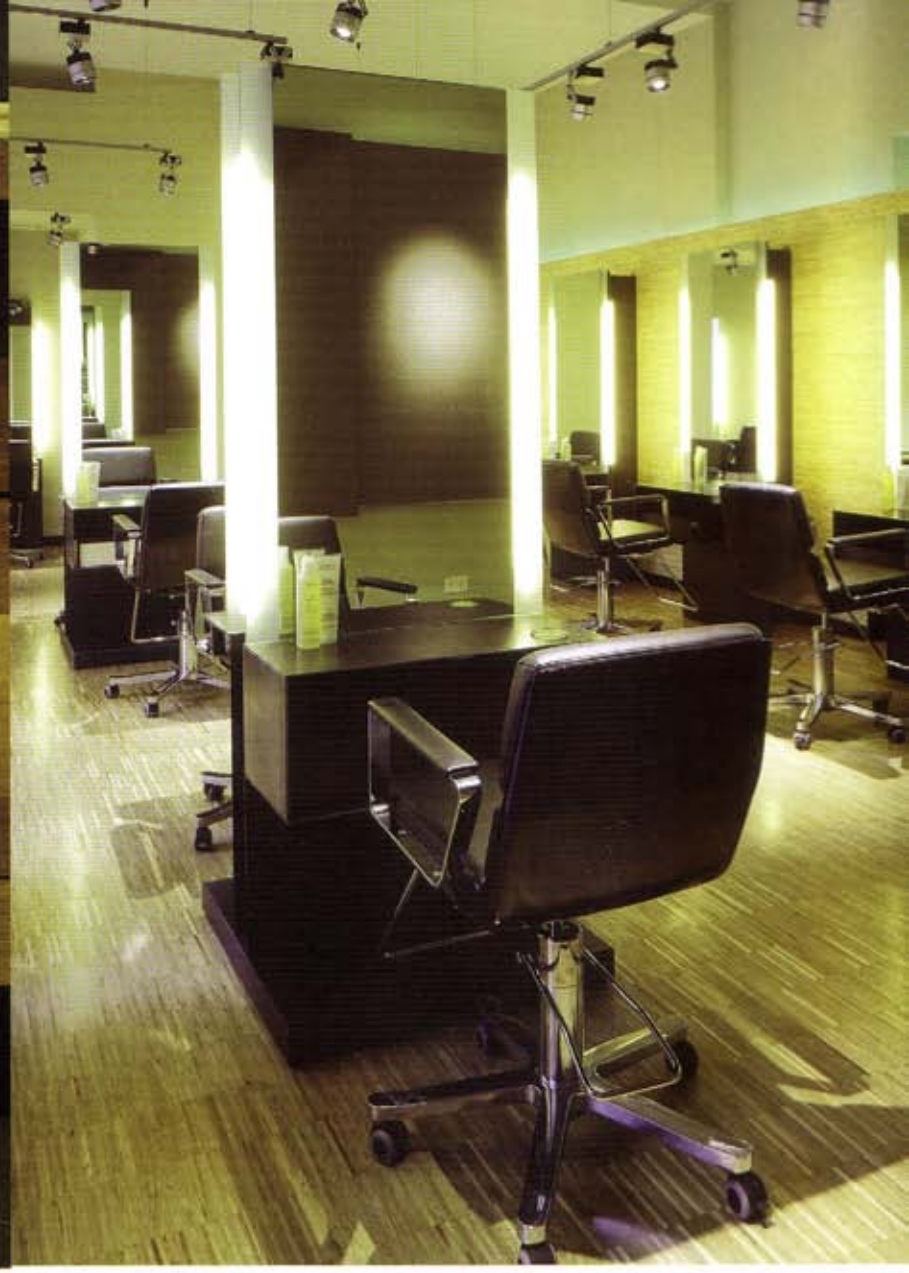
It used to be called a beauty farm, which made it sound like a spa resort in attractive countryside surroundings. Today it is called Lifestyle Salon and Spa and is located in the middle of the city. On Kurfürstendamm in Berlin the international beauty specialist Aveda aims to combine the relaxed detachment of a beauty farm with the lively, invigorating attractions of the metropolis. That means that the facility, spread over three floors of a listed building, has to juggle competing demands: urbane design, relaxed atmosphere, calm contemplation and sharp business acumen. The facility is divided into different levels linked by a steel staircase in soothing blue. The ground floor is reserved for the sale of cosmetics and care products, and accommodates a small men's salon at the back. On the first floor is the large salon and the spa area. The free-standing hairdressing stations, also in blue steel, can be pushed to the side to allow this flexible room to be used for events. The waiting area then becomes a stage. The small terrace is a good place to catch a little fresh air between treatments. The personnel rooms and offices are on the second floor. In line with the company's philosophy, untreated and natural materials predominate. Shelves of bare steel, cupboards of solid oak and floors of natural asphalt give the ground floor a rather robust character, while the cherry parquet upstairs emanates cosy warmth. Indirect lighting and sparingly applied grass wallpaper immerse the rooms in a snug, intimate atmosphere.

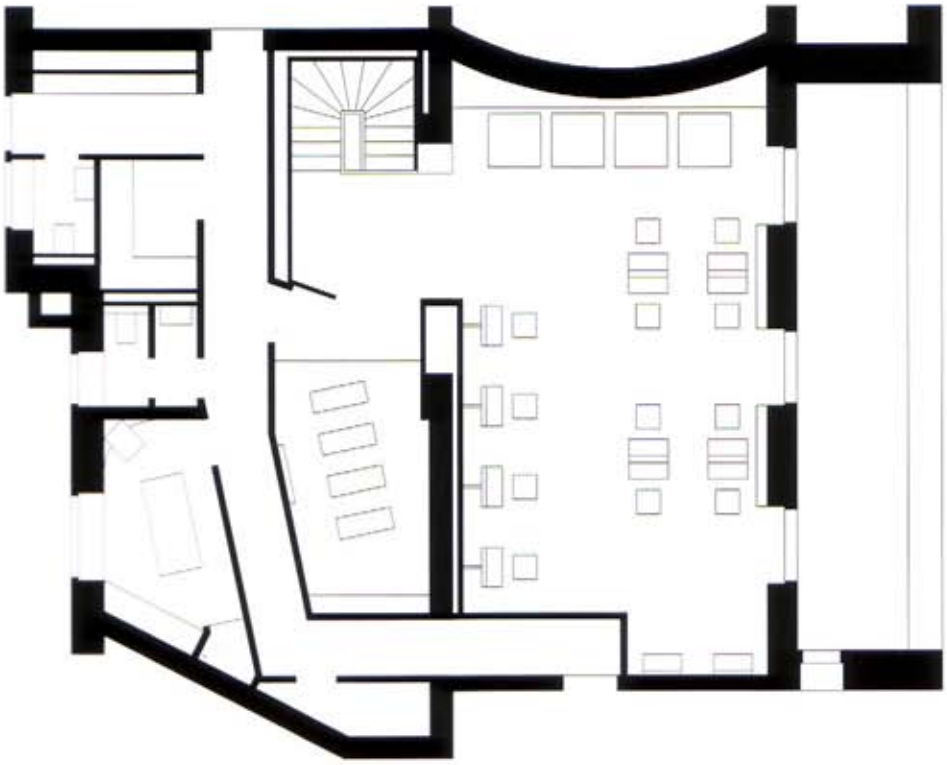
photographer:
Stefan Müller

Lifestyle Salon and Spa in Berlin

Sit back and relax.
The calm, cheerful atmosphere
of the rooms conveys the
essential tranquility.







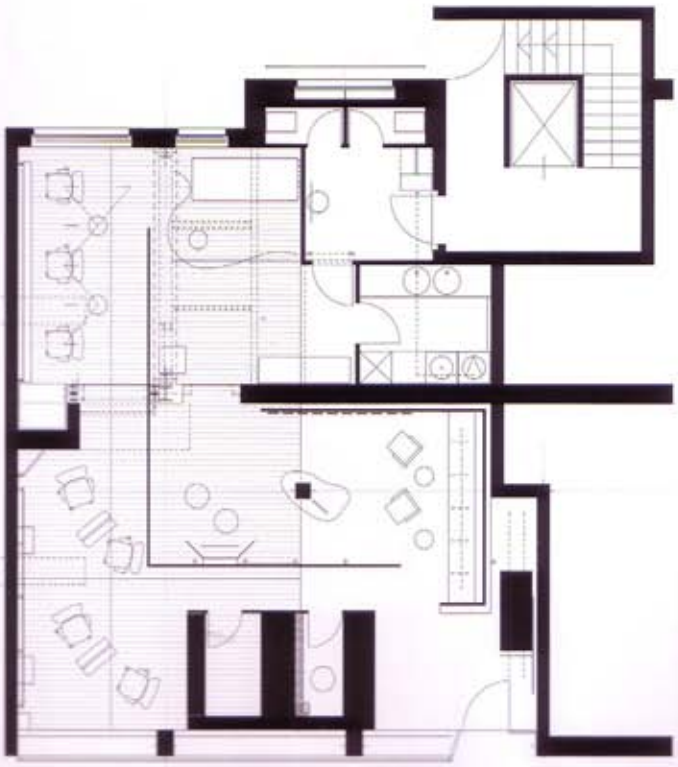
e natural character of the
aterials used corresponds
th the operator's business
ilosophy

Going to the hairdresser's is an occasion where you normally wait around, have something to drink and leaf through magazines catching up with the latest in the world of fashion, before your hair is washed, cut and dried. This design for a hairdressing salon in Mannheim city centre recognizes that this sequence of different activities needs its own spatial counterparts. The different stages of a visit at the hairdresser's should be as pleasant as possible for the customer. Room dividers, varied lighting configurations and furniture all serve the dual purposes of acting as differentiating elements and optimizing work routines. All the fittings are made of chestnut-brown Betoplan. The lighting is anchored at the interfaces between the new structures and the pre-existing elements from the 1950s. The hairdressers' workstations are on a deck of dark wenge parquet, while composite flooring was used in the wet areas and at the entrance. The individual tables run on a flexible ceiling rail arrangement and are easy to push to the side. This special installation allows the rooms to be used for other purposes and for evening events – a cocktail party for example.

photographer:
Thomas Ott

Hairdressing Salon in Mannheim

Wash, cut, dry.
Making sure that the customer's visit is as relaxed as possible was top of the list in this design.



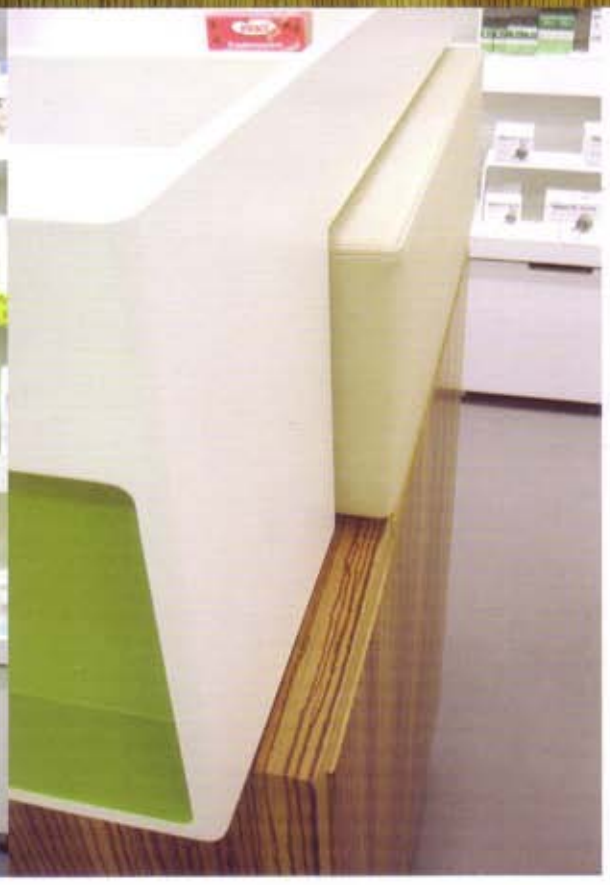
he tools of the trade are kept n mobile, rail-mounted islands allow the room to be used r other purposes too.

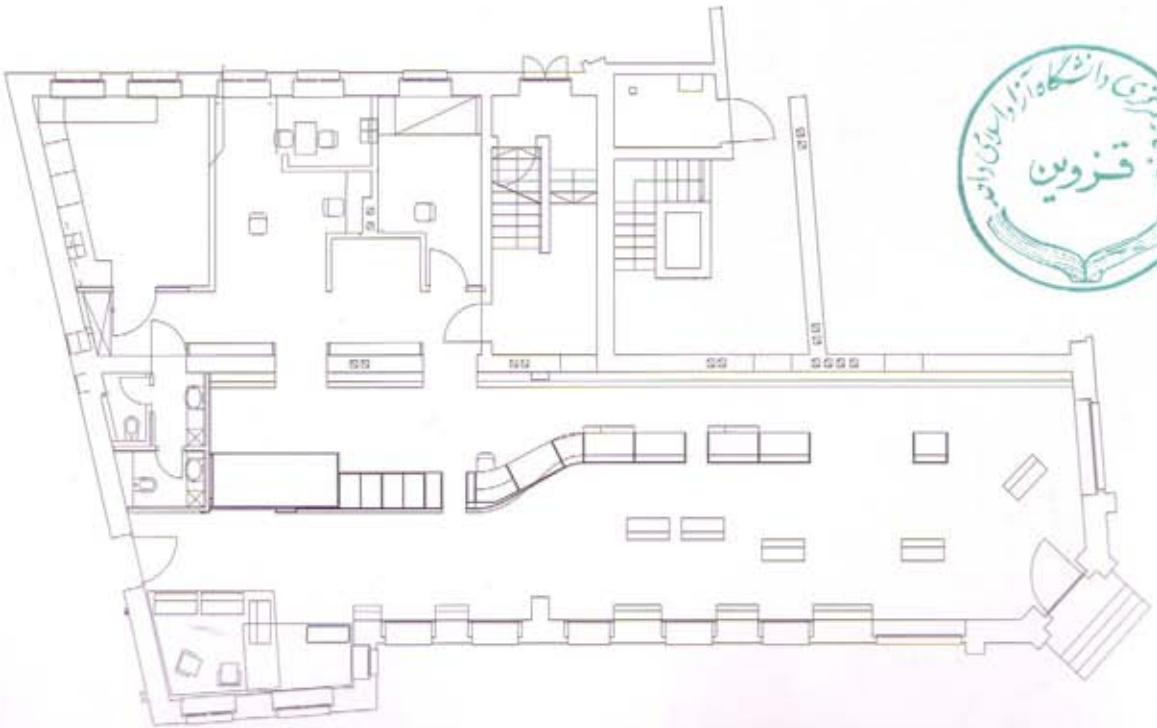
Can a store have a large sales area, a self-service section and a cosmetics zone without looking just like an ordinary supermarket? That was the starting point for this renovation of a chemist's shop in the Pankow district of Berlin. The previous division into a small staff area and a large sales area was abolished. Normally tucked away at the back, the preparation area has come to the fore, and customers can now watch the chemist making up their prescriptions behind a glass screen framed by grained wooden panels. The counter emerges from this area to form the shop's spatial centre of gravity. With an integrated till and drawer units, it could be compared to a spaceship's bridge from which you have the whole room under control. The shelves with freely saleable products and cosmetics follow the walls to the back of the shop. The pharmacy interior is its shop window. During the day movable 'satellite' elements function as self-service shelves and are rolled in front of the windows at night. The counter is also the docking station for innovative horizontal and vertical units that replace the familiar cardboard displays. The materials and colours used – beige leather, white Resopal and zebrano wood – add a touch of here and now to the venerable institution of the pharmacy.

photographer:
Oliver Schmidt

Pharmacy Adler in Berlin

Open secrets.
The open-plan dispensary at the end of the long, narrow shop lets the customer look over the pharmacist's shoulder.





کتابخانه مرکزی دانشگاه آزاد اسلامی واحد قزوین

small selection of coordinated
materials and colours creates a
ified overall impression.

INTERIOR DESIGN in its everyday presence reflects the changing demands human beings make on their environment. Well-made interiors reveal the architectural qualities of a building, giving them a finely honed setting of light, shapes and textures. That is the high art of interior design.

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